

The Mistakes Sinatra Regrets Most SEE P. 18

# MOVIE *and* TV *Spotlight*

APRIL 25c



Elvis Presley Asks  
"Why Pick  
On Me?"

The Private  
Jinx of  
Tony Perkins



The Truth About  
Hollywood's  
Most Fickle  
Stars



NEVER TOLD BEFORE:  
THE REAL REASON LIZ  
TAYLOR LOVES OLDER MEN



Why Kim Doesn't Marry!



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*my father know me?*

*big laugh...*

*the only time I see him*

*is at the*

*dinner table—*

*or when*

*he wants*

*to*

*bawl me*

*out*

*seventeen isn't an*

*age... it's an eternity...*

*nobody knows you... you*

*hardly know yourself*

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# MOVIE and TV Spotlight

APRIL, 1957, VOL. 8, NO. 1

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## On our Cover—Kim Novak

The lovely Kim is starred in "The Jeanne Eagels Story" for Columbia.

Ruth Ericson, Editor

Eunice Cussen, Managing Editor

Pat Lamar, Art Director

Earl Leaf, Hollywood Editor

Publisher—Allen Stearn

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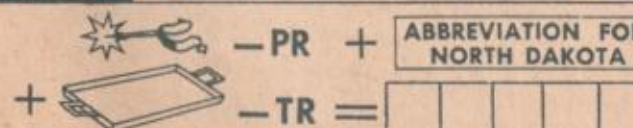
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PUZZLE  
NO. ONE

The Correct Answer is ONE Of These Names of Fame!

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# Strictly Personal

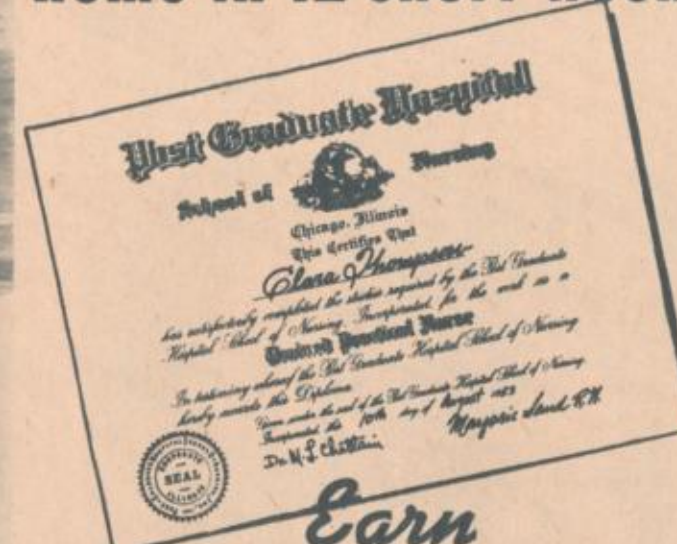


Still a Hollywood mystery—just how did Dana Wynter lure man-about-town Greg Bautzer to the altar?

ALL HOLLYWOOD is still wondering what secret bait Dana Wynter used to lure Greg Bautzer to the church. He's been the hardest-to-get in the glitter city for ages. Among the dolls who tried are Lana Turner, Ginger Rogers and Joan Crawford ... If you see Marlon Brando around making like a talent scout, don't think it's an act. He's looking for new faces for his pal, Josh Logan ... Audrey Meadow's rich mysterious husband gave her seven horses for a gift ... Wonder what makes Jackie Gleason so unhappy these days? Catch him off guard and the TV funnyman has anything but a funny look on his face ... Nat Wood's newest beau is Bob Vaughn. What? Has she deserted Elvis? ... It must be love—the way Anita Ekberg and groom, Tony Steel have eyes for each other only. The gorgeous Swede is the envy of the girls who watch her stow away food, including rich desserts. Says she doesn't add a pound no matter what she eats ... It's an off-again, on-again romance with Tony Perkins and Elaine Aiken. But still the steadiest dating he's done ... Debbie Reynolds takes motherhood seriously—even nurses baby Carrie Francis ... Saw Janet Leigh on Fifth Avenue the other day—window shopping for baby things. She told us, "I'm having such fun with baby Kelly that I don't care when and if I ever go back to work." She and baby are in New York while Tony makes "Sweet Smell Of Success," a movie about a Broadway columnist ... Wonder what Mike Wilding thinks about Mike Todd's purchase of a house for Liz Taylor to move into after she divorces him and marries Mike the second ... Phyllis Kirk and Stanley Kubrick, the brilliant director, look mighty cozy. Marriage plans maybe? ... George Nader is keeping the girls guessing, especially Martha Hyer. He dates her most, but he still squires other lovelies, including Dani Crayne. Doesn't look like George is going to settle down just yet. Could be he wants to get his career on a firmer basis ... James Little, who plays a sergeant on the Phil Silvers Bilko show, is a man of enterprise. He's bought a small Italian Restaurant, the Riviera, on 30th St., between Madison and Fifth. It's fast becoming a hangout for TV folks who love Jimmy and his pretty wife ... Dorothy Lamour is the original good sport. At the Algonquin the other day she ran the elevator for a surprised operator, who was quick to see she knew how. Dotty explained, "I used to make my living operating an elevator at Marshall Fields in Chicago ... That de-lucious doll, Jayne Mansfield decided to put her press clippings on the scale the other day and found the total poundage of the newsprint to be 95.

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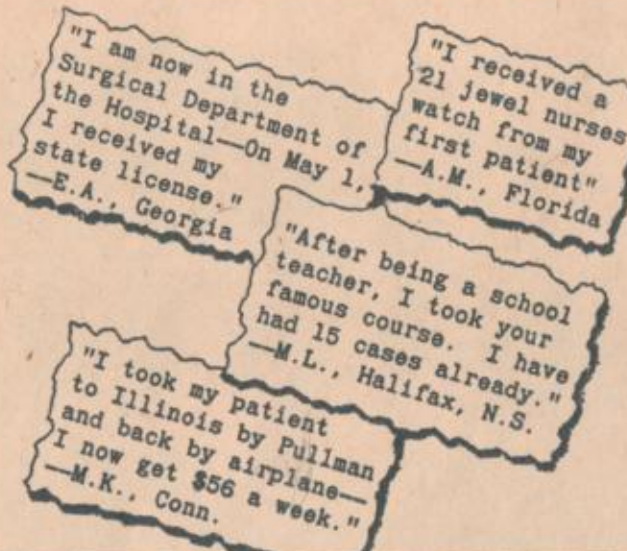
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# Keyhole by EARL LEAF Konfidential



Pert Pat Crowley helps Dean Martin celebrate birthday on set of "Hollywood Or Bust." Jerry Lewis is also in film.



Nick Adams' doll date is Lili Gentle, exciting Debut. Nick dates many girls, is Natalie Wood's best friend.

Come along for a happy, hectic sojourn with our bearded bard and lensman as his flash bulb flashes and he digs up this hilarious Hollywood hush news

**E**LAINE STEWART is a Girl with a Split Personality. "I've got a business head on a glamour body," she described herself to me one sultry afternoon at Melody Lane as she tore into a chicken leg. "My business interests make me more money than I've ever earned as an actress." They include a restaurant-bar-beach house at Malibu, part interest in a fur store, hat shop, dress shoppe, apartments and stock market investments. That's okay but Elaine wants to be an actress, too. She now has a star contract at U-I where she recently completed "The Tattered Dress" and is now making "Night Passage." The conservative long-haired girl of 1952 has been transformed into an elegant, sophisticated woman of 1957.

"I was buried alive at MGM for two years but that didn't mean I was dead forever," she told me. "Watch me rise and shine from here on!"

Scott Brady makes like a tough old nasty but he's a pushover for any doll who gives a yelp for help. Many a fledgling actress has put the bite on him for a date when she needs a Name actor to lure the attention of camera clickers and pencil pushers who might otherwise pay her no mind. Scott obliges, which is why you see him so often with the no-name chicks. After the party's over he goes banging on the door of his private pigeon, Vicki Caldwell, blue-eyed, black-haired photographers' model. Not that Scott is necessarily true to her but he likes to kick the gong around with Vicki more than any other female in town.

It takes an artist's eye to visualize curvaceous Mari Blanchard as a marble saint but that's how De Mariano, the world's greatest contemporary religious sculptor, saw her.

Spotlighting: Earl Leaf shows off protege, Vikki Dougan, to his boss, publisher, Allen Stearn. Jack Keller joins in.



Phyllis and Rock Hudson stop for a word with Art Linkletter and Gordon MacRae at premiere. Phyllis finds being Mrs. H. a full-time, delightful life.

Mari says she was never more flattered in her life than when De Mariano asked her to model a bust for him. She didn't know exactly what he meant by that, but she was willing anyhow. He made an exquisite saint of her in gleaming marble. After two years of exhibitions, the statue becomes her property.

Day after it was finished, Mari left for a tiny Hawaiian isle to co-star with Lex Barker in "Jungle Heat." She promised to bring me back a kitchikoo.

Debbie and Eddie were virtually run out of their home in Pacific Palisades by mobs of avid tourists and sight-seers. Fire ate up the top of their second honeymoon house. Now they are renting a hacienda in Palm Springs for the winter. Here's one pair who love their golden fetters of

matrimony despite the predictions of some gossip garglers who said it wouldn't last six months. Some people take such pleasure in telling what they know. It's a pity they know so little.

The Venus de Novak is a warm and passionate wench with the desire and capacity for mad, crazy love. She has everything it takes for *les affair grande*—except the time for it.

Kim has to take dancing lessons for her assignment in "Pal Joey" and study harder than she's ever studied before for the "Jeanne Eagels Story," the most exacting and exciting role of her career.

Meanwhile Mac Krim has become a very impatient lover because she has no time for him. Now, to add further complications, hand-kissing Count Mario Bandini, her Italian Romeo, is

Here's the King, Clark Gable, with his Kay, looking radiant. Right: Anne Baxter dates old friend, Cesar Romero and discusses her latest, "Ten Commandments."



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Never a dull moment for Natalie Wood, whose date here is Dennis Hopper. Natalie's linked romantically with Presley.



... It's Dani Crayne with popular bachelor, George Nader. Lex and Lana, old-married, still like their table-for-two.



## Keyhole Confidential

CONTINUED

arriving in Hollywood to bask in the warmth of her love. This is the same girl who once considered herself a gangling, pimply, awkward, unloved Ugly Duckling!

Success splintered the Diana Dors-Dennis Hamilton nuptials. Five years ago they were broke, had to borrow money for groceries and were very much in love. Today, with the astounding triumph of their joint ventures, they can't get along any more.

Insiders weren't astounded at the split. They had ceased to act like ever-loving man and wife about six months ago. While Diana was away on location, Dennis invited bebies of beauties to splash in his pool and pleasure up his patio. Diana is not, for obvious reasons, going to ask the court for the return of her maiden name: Diana Mary Fluck (rhymes with Duck.)

Alone and sick in her hospital room for fifteen days, our beloved Anne Francis had time to mediate.

"Dearest Earl," she wrote me on the day she returned home, "all is well now—and I've learned a great deal I never understood before. You think you have faith, but you really learn to test it and use it under rather difficult circumstances. I am thankful for what I've learned I can take, and what the body can take. I love the world and everybody . . . and it's wonderful to be alive!"

Natalie Wood's mother doesn't care a tinker's toot whether or not Nick Adams smokes but she's madder than a wet hen at him because he won't stop smoking for two weeks. She wants Natalie to quit. Nat promised to swear off if Nick would stop for two weeks. Best Nick could do was two days, then he was back on the fags worse than ever. Mrs. Wood places the entire blame for Nat's habit on Nick's persistence in puffing the cheroot.

Most stuck-up guy in Hollywood, believe it or not, is Jim Arness. Every kid in the neighborhood jumps at him from behind trees, bushes and fences, yelling "Stick 'em up!"

Fiery-tempered Susan Hayward is about due for another explosion of some sort, any sort. She isn't the type to blush unseen in her lonely San Fernando Valley manse—not for long, anyhow, and we look for her to erupt into print with some (Continued on page 51)



Tender moment—Man-about-town, John Smith, dates Cleo Moore who dates many others. He's a popular newcomer.

# The Real Reason

# LOVES OLDER MEN

# Liz

Here is the puzzle of the loves of lovely Liz—and why at last her heart may have found its true answer



Liz wore make-up for "older woman" part in "Giant" when sons Chris and Mike visited her on set. Star says her current "Raintree County" is last film.



TURN TO NEXT PAGE



by SUSAN ELLIOTT

**S**HE LOOKED lovely, radiant and, yes, in love. That is what the crowds at the New York World Premiere of "Around The World In 80 Days" thought as they saw her—beautifully gowned and on the arm of the movie's producer, fabulous Mike Todd. Sophisticated diners at the Harwyn Club, Morocco, the Stork, and other celebrity-haunted niteries echoed the same thought as they observed these two. Liz was acting for all the world like a young woman in the first throes of love! She is in love and doesn't care who knows, and it has nothing to do with what has gone before—with her break-up with Michael Wilding. That marriage was finished before—longer before than most people realize. Because Liz keeps her troubles locked up within herself, only those close to her know the struggle she put up to preserve that marriage.

But the two Mikes have more than a name in common, more than their deep attraction to the brunette beauty. They have their ages. Either is old enough to be Liz's father. And that poses the question: Why *does* Liz go for older men? Psychiatrists will tell us that there is usually a reason (even though deep-seated) why most individuals do certain things, even repeat past actions.

To understand Elizabeth Taylor it is necessary to go back through the years. She is one of two children in a delightful British family who brought her to America when she was a tot. Her mother was Sara Sothorn, former actress who won acclaim in London and in this country. Her father, Francis Taylor, is an art dealer. Liz got her first taste of Hollywood film-making at the age of ten when she appeared in "Lassie Come Home." She was only twelve when "National Velvet" brought her world acclaim.

While other children her age were happily carefree, Liz was working—and working hard. She had little time to spend with her father, whom she adored. It was her mother, recognizing her child's talent, who was close to her, admiring, watching.

Liz had no time for fun, for the wonderful companionship with her father she so ardently craved. Her career carried her on, promised to stay with her and blossom into fulfillment when she reached womanhood. For even as a child, Elizabeth was beautiful. She didn't go through the adolescent awkward stage somehow.

Finally the time came when she felt she had worked hard enough and it was time to play—to be a girl with



The second honeymoon that didn't take—Liz and Michael Wilding went abroad, attended London film premiere.

all a girl's interests. With her beauty, her quiet, intelligent charm, she was one of the most desired young women in Hollywood. Handsome young men sought her, dated her, proposed to her. She was flitting in and out of gossip columns as engaged to one or another. Her pictures appeared—dancing at night clubs, swimming at fabulous pools, attending premieres on the arms of attentive men. She was news—and she was having fun—her first fling, really. She was in for her share of criticism, of course. You read, "Liz Taylor is fickle," or "Liz is in love with love."

It was Nicky Hilton, pampered young son of the hotel magnate, who lured Liz to the altar. She was the most beautiful, the happiest and most publicized bride Hollywood had seen. She walked on clouds—until during the honeymoon at the French Riviera, Liz had to face the sad fact that her Nicky preferred the roulette wheel to her. They quarreled, made up, quarreled again. The honeymoon was soon over. So was the marriage.

Back in Hollywood Liz withdrew from the social world. She was unhappy and she threw herself into her work to forget. Young men who phoned her for dates got polite refusals. Her friends, the few she saw, were older. Then she went to England to make "Ivanhoe." She renewed an old childhood friendship—Michael Wilding. In him she



Breaking her marriage was not easy for Liz, caused her much sorrow.



On Virginia location, Liz and Rock Hudson became friends, but it's producer Mike Todd who has her marriage-minded.



found maturity, understanding, the common bond of their professions. She fell in love with him and they were married.

Liz was happy again—so happy that it was hard to believe that she had ever been hurt. This was the perfect ending she so earnestly wanted. And it seemed it would be, too. Mike is easy-going, even-tempered, and like Liz, he has often said, "lazy." They both loved free time from work when they could just loll around the house or sleep all day if they were thus inclined. The arrival of the first child, Michael Jr., and of a second, Christopher, two years later, seemed to cement the marriage completely.

Liz's career continued on its meteoric rise—and Mike's didn't, a fact that seemed not to trouble him too much. But it troubled Liz as many other things did—the fact that her mature husband did not take over things for her, that she still had heavy responsibility. But she kept on trying to keep her marriage intact.

In the summer of 1955, during the location shooting of "Giant," Liz frantically arranged that Mike and the children join her in Marfa, Texas. Her health, delicate since the birth of Christopher, was still none too good.

She must have thought a long time before she called it quits—before she told Michael Wilding that she wanted a divorce. He fought it, he pleaded, he said he loved her. But Liz was firm in her reply. No. At that time there was no one else, and there wasn't until she started dating Montgomery Clift, but this was only friendship. Then suddenly—Mike.

Mike Todd at the time was also big news. His "Around The World In 80 Days" was being acclaimed by the critics. He was known for the screen beauties he escorted. It was generally felt that Mike would remain fancy-free, however, that there didn't exist a woman who could get him to the preacher.

Liz changed that opinion (Continued on page 52)



# Take The

For Rock Hudson it's the road to happiness and fulfillment and even the obstacles are a challenge — the detours a delight

by MARY MORRIS

**T**HE FRENCH POET, Charles Baudelaire, contended in verse that one "must be drunken." He did not intend to imply one should be constantly nipping champagne, but rather that in every phase of life enthusiasm and enjoyment are necessary.

Rock Hudson is a firm believer in this philosophy, but he calls it "taking the high road." "If you are doing work you dislike," Rock says, "then quit it and find something you enjoy doing." This is fine for Rock, who has found such fascinating and remunerative work. Not everyone can be so lucky. "There are aptitude tests," Rock points out, "that you can take to determine your abilities."

Rock can recall many jobs he has done which he didn't enjoy, but he took them in stride because he had his dreams for an acting career. "I don't believe in making a lot of long-range plans," Rock reports. "They usually go astray anyway, because so many unexpected things come about. But I do believe in working hard toward a higher goal. I've done a lot of pictures I haven't liked, but in doing them I knew I was learning my trade and that if I was lucky, along with working hard, I'd get the kind of roles I've always wanted."

Certainly the role of *Bick Benedict* in "Giant" was proof of his theory. It was a plum—for any actor. The picture which really took him out of run-of-the-mill film fare and put him in the top star class was "Magnificent Obsession," with Jane Wyman. Rock recalls meeting Robert Taylor, who many years ago gained his real fame



Rock is starred in "Something Of Value," for MGM, "Battle Hymn" for Universal. Above: Years ago he appeared in TV's "This Is Your Life" with mother, MC Ralph Edwards, Piper Laurie, pals.

# High Road



Marriage to Phyllis Gates answers his long-sought dream. He loves to travel, visited Virginia and Texas for film, "Giant."



Phyllis says he has a green thumb, can make anything grow. He likes informal entertaining, plays the piano, paints.

with this film, in Chicago when Rock (then Roy Fitzgerald) was a sailor stationed at the Great Lakes Navy Station. Bob Taylor, an officer, was also stationed there. Had anyone predicted at that time that Rock would one day play the same role, he would have been considered somewhat off his rocker. "I admired Bob Taylor then—and still do," Rock has said.

Rock takes the high road in living, too. During his bachelor days he was asked what kind of wife he wanted, if he preferred not to marry an actress. Rock grinned. "I want a wife I've fallen deeply in love with and I don't care whether she's an actress, a secretary, a society girl or just a girl. Oh, yes, and I want her to be in love with me."

He had no map or plan there either. Well, he found the girl and she was—just a girl he fell in love with. Rock has co-starred with many women far more beautiful than Phyllis Gates, who was first a secretary, then an associate in the office of his agent, Henry Willson. Now she is a full-time wife. And that is fine with Rock. "But if she wanted to continue her career, I wouldn't mind. The important thing is that she be happy."

Why did he fall in love with Phyllis? "She's so genuine and so much fun to be with," is Rock's reply. Rock likes relaxed people who are not annoyed over a change of plans. His idea of a fun evening is having a barbecue outside and then listening to records or talking shop. He also likes driving off and stopping at some hamburger joint for food. Nightclubs he can live without, but occasionally he and Phyllis go to them with friends.

He doesn't make maps for his future, but he is careful just the same. When Phyllis attracted him more than any other girl, he started dating her. He wasn't jumping into marriage until he'd found out if they were really compatible. His own parents were divorced, and his mother married twice again. He can remember too well the unhappiness marriage failure brought to his mother, and he wants no part of that for himself.

Among the things he discovered about Phyllis while he dated her was the fact that she loved to travel. "I have

always been grateful when a film took me on location," he says, "because of getting to see new places. I want to travel just for fun, too. Phyllis and I had a wonderful time when we went to Europe. We want to go to many places just for fun." And they will. It delights Rock the way his wife falls in with his plans. "She can pack in a jiffy, more efficiently than some people who spend days doing it."

"Rock has a green thumb," Phyllis says. "He's always puttering around in the garden and things grow for him. He's a whiz at buying furniture that is right for our house. He has a real decorator's eye. And, you know, we really do like the same kind of pictures, furniture—even food."

Don't get the impression Phyllis is a 'yes' girl. She isn't. If she disagrees on something with Rock, she says so, and then they discuss it. But it really is amazing how seldom this happens. They are both great home lovers.

"Rock loves to have his friends in for a quiet, relaxed evening—and I love it too," Phyllis says. "Quite often our guests are players from a film he is doing, and they practice reading lines, criticizing each other, discussing the picture." She isn't bored—far from it. She often acts as prompter and joins in the discussion.

Phyllis is glad that they dated a long time before they were married. But she admits, "I had some bad moments before he proposed. I was in love with him and I felt that he loved me too, but when I read about his other dates and saw his pictures with beautiful girls—well, I did get discouraged." Smart girl that she was, she kept quiet and never once let him know her worries.

And having worked with his agent, she was well-versed in his career problems. She can remember having to arrange parties, conferences and appointments for him. "It was fun to sit back and not have to do the preliminary work for the party Henry gave for us on our first wedding anniversary. And it was such a wonderful party with all our favorite people present."

One of the many things Rock loves about his wife is her awareness of his thoughts. (Continued on page 52)



# Altar Shy!

Why doesn't Kim Novak marry? This is the question asked by everyone, including the men who love her. Only one person can give the answer, and does—Kim!

Her career zooms—she's starred in "The Jeanne Eagels Story" and "Pal Joey" is coming up.



Always in date demand—Kim's with Gene Barry. Nick Adams is her buddy.

by MARK CROWLEY

**K**IM NOVAK has been courted by a Count, pursued by a Prince, sung to by Sinatra, dated by a devotee of rock and roll and loved by an American business man.

Little girls can dream their dreams of White Knights, but few have as many come true as Kim has. For Kim the Prince Charmings form a line to the right.

No storybook heroine, classic or modern, has been wooed and lost by a more assorted lot of lovers than this woman whom many experts call "the sexiest and most desirable woman on earth."

Why then isn't Kim Novak married?

Emotionally she has experienced the passionate love-seeking of Italy, the dazzling richly Oriental splendor of the Arabian Nights, the fast and furious dating of the Voice, the semi-serious attentions of "the smartest young man in Hollywood," and the quiet, but fierce love of a man in a gray flannel suit.

Few American girls could survive such romantic plenty and stay single.

Yet Kim has.

Why?

Because she is frightened. Kim Novak is just plain scared.

Not of her suitors. Not of life. Not of her career.

But of herself.

And no one can explain it better than Kim.

At an informal and very intimate Hollywood party recently held in a small, redwood home high above the city of Los Angeles, Kim explained, not only the danger she faces as a woman, but an even deeper, mysterious yearning that burns in her heart.

The bright lights of the world's most glamorous city glittered up through the large view windows of the house. Dinner was long past, the games had been played, the new records had been heard, the jokes had been told.

It was after midnight yet unlike Cinderella, Kim Novak worried little about her lavender Cadillac turning into a pumpkin. She was worrying about other things. She gazed long and intently at the sparkling brilliance of the metropolis below her. And then with a long sigh she turned away.

One of the party-members who had been watching Kim said, "Kim, there isn't a thing out there, or over the

horizon, you can't have. Men, wealth, clothes, marriage, children. A word and they're yours. Yet you don't seem to want anything. Other girls dream and pray for only a part of what could be yours. Why is that, Kim?"

Kim looked down at the floor for a moment and then raising her head quickly, she said, as though she didn't want to hear her voice speak the words:

"I'll tell you why. It is because other girls are not afraid. I shouldn't be. But I am. I just can't convince myself that I deserve any of it."

No one snickered at what, in another person, might have been a grandstand play for sympathy. They all knew Kim too well for that. For they know if Kim cannot speak what she feels she does not speak at all. Especially among friends.

But now she spoke. "No one can possibly imagine how much I want to get married. How much I want children. How much I want to make a house a home. But how can you expect any of those things if you are not in love? It is easy for a woman to like men. It is not so easy to love only one."

It is in the last that Kim, unknowingly, reveals the thing that frightens her.

She likes men. She is fascinated by the opposite sex. And her interest in males of assorted ages and temperaments is no sudden or recent facet of her personality.

Even as a young girl in Chicago Kim was interested in boys. And when her preoccupation once seemed to interfere with her high school studies she was accused by a narrow-minded educator of being "boy-crazy."

"I didn't like the sound of it," recalls Kim. "I knew what that teacher was thinking. I was torn between anger and shame for a moment and then it occurred to me that I should defend myself. I explained very carefully that some day I intended to marry a man who would be a part of my heart and soul for the rest of my life. I told the teacher that the earlier I learned about boys the more I would know about men when it was time for me to marry."

Some friends of Kim, however, think that the actress has become obsessive over picking the right man and raised her standards so high that no man could please her.

"I guess there's a name for it," says one Novak acquaintance, "but Kim is like this: She's crazy about one man for a while. Her eyes sparkle and dream at the same time. She smiles more and for" (Continued on page 68)



Business man, Mac Krim, is old-faithful and her adviser. A European prince and count are among men who woo her.



Frank Sinatra and Kim were sizzling briefly. Kim had her mother come out to meet him, then called it all off.



# The Mistakes SINATRA

## Regrets Most

by MARTHA ALLEN



Frank's marriage to Ava was tempestuous, short-lived. Frank, in "The Joker Is Wild," proves he's top-rank.

**I**F FRANK Sinatra were to sit down for a heart-to-heart talk with Elvis Presley or Tony Perkins or Natalie Wood, there's no doubt he could give them some sound advice on *how* not to make the mistakes he made. For these three, like Frank, came out of oblivion and into fame in a flash. And like Frank of the forties, they are young and it is doubtful whether they're emotionally equipped to take top stardom in their stride. Thus far all three are doing fine, but what about the time when a really big problem will hit each of them?

For Frank has made mistakes—serious ones. In spite of them he has climbed right back on top, but he's a sadder man as a result. Frankie regrets his mistakes—most people do—but there is one he regrets most, and one that he can't honestly say he wouldn't make over again under the same circumstances. And this is the break-up of his marriage to Nancy.

Frankie knows now that all marriages have problems, that the honeymoon doesn't last forever. He also knows that a star is a better man with a solid marriage behind him. If a star is lucky enough, as he was, to get a mature, sensible woman for a wife, he ought to hang onto her for dear life. Nancy understood Frank, forgave his escapades, flashes of temper and temperament, even took him back when he returned home feeling humble and ashamed. But Frankie was intoxicated with his success, with the attention he received. He was a man on a merry-go-round which never stopped. He was annoyed at Nancy's good sense and reasoning, at what he considered her unspoken criticism. He loved the adulation, for he had never had it before. He'd never had his "fling." Nancy was his first sweetheart, the girl who listened to his dreams—and encouraged him, the girl who stood quietly back of him while the going was rough, the wife who established a home in Hollywood, maintaining her sterling ideals, for a husband suddenly a sensation. She adored him and understood him, and she believed that it was her job to give him a peaceful home with well-bred children, good food and a well-ordered household. Frank did appreciate this, but he couldn't help being blinded by the glitter of his other world. Beautiful women wooed him. They were exciting and Nancy wasn't. But it was not until Ava Gardner came into his life, that Frankie really completely forgot his values. True enough, he was already separated from Nancy, but it could have been patched up had not Ava appeared. Ava was mysterious, enchanting, gorgeous—and Frank fell for her completely. He chased her all over the country. He made headlines. He didn't care. He was in love and it didn't matter how it hurt Nancy or anyone else, how it affected his career, he had to have Ava.

Good friends told him it wouldn't work out, that he and Ava would clash, for she was temperamental too, on the fame binge, searching, as he, for the treasure at the end of the rainbow. He knew it was a mistake, but he was helpless against it. And so Nancy finally got a divorce because (Continued on page 54)



Nancy was childhood sweetheart, made his home-life serene and well-ordered.

He walks alone  
and wonders—  
if he had his life  
to live over, would  
he do the same  
things again?



Left: Frank spends much time with his children, Christina, Frank, Jr., and Nancy. Frank made generous settlement on Nancy, Sr.







by CAROL SAWYER

**W**HAT GOES on in Hollywood is news all over the world. When European actresses come here, they are news too. Naturally wherever Marilyn Monroe goes, there goes the press, whether it's on location for a film or on a honeymoon with her Pulitzer Prize-winning playwright husband, Arthur Miller. Or both. Marilyn is now in London honeymooning—and doing a picture with Lawrence Olivier.

Simultaneously Britain's blonde queen of sex, Diana Dors, has been in Hollywood, where she pulled an exact switch to Marilyn. Instead of love in bloom with her husband, Dennis Hamilton, it was love going on the rocks. The reason? People who watched it happen believe that Hollywood was too much for them, that Diana "went Hollywood." Certainly Dennis did.

So while Diana was drawing attention in this country, Marilyn Monroe was doing the same thing in London. These two look a great deal alike—both are blondes, both have those curves, and both have an abundance of that magic something known as sex appeal. But which one is the copycat? The same person might easily design their clothes, there is such a similarity. Tight-fitting, either bosom-exposing or bosom-emphasizing dresses are the choice of both, with skirts that fit so snugly one wonders how they manage to walk. Hollywood, long accustomed to this sort of thing, wasn't surprised at Diana, but staid old London looked long and disapprovingly at Marilyn.

And they puzzled, too, over her husband's attitude. When his play, "View From The Bridge," opened in London, the audience spent more time on the view of Marilyn in a skin-tight, low-top red satin dress, than on the play. Oh, yes, the columnists did get around to saying it was good, rather exceptionally so, in fact. Now, the British questioned, wouldn't most husbands be annoyed at a wife who stole the show like that? Perhaps some husbands would be, but not Mr. Miller. He was pleased as punch over his attention-getting wife. After all, what was one more opening night in his life?

The change of locale hasn't cured Mari-



Queen Elizabeth greets Marilyn and Vic Mature at the Royal Film Performance.

lyn of her bad habit of being late. She's late in London as she was in Hollywood, New York and Japan. And this hasn't endeared her to many British hostesses—and the director of "The Sleeping Prince." The only time she isn't late is when she's meeting her husband. She loves him madly and shows it. She is almost delirious with happiness.

Diana, on the other hand, continued her practice of being on time—in Hollywood as she had done in London, and the only person she kept waiting was her husband. She did it once too often, and he hit the ceiling.

Marilyn and Diana both defy the title, "dumb blonde." Neither is in the least dumb and have every right to resent this reference. "Marilyn's intelligence delights me," Arthur Miller said at the time of their marriage. "She has a searching mind." Diana is extremely clever too—and a very fine actress besides.

Now, what do these lovely ladies think of their borrowed countries? Marilyn says candidly, "I love England, but I think I'd love any place with Arthur. I do find the British—well, more reserved than Americans, but they are genuine and most friendly when you get to know them."

Diana analyzes Hollywood this way: "It's a really mad place, but I loved it. Everyone was so friendly and informal and natural. It (Continued on page 64)

When Hollywood's H-bomb, Monroe, takes over London, and Britain's most beautiful blonde, Diana Dors, bombards Hollywood—there is a sensational, international situation!



# The Big SEX

# Switch

Marilyn said British are "more reserved but genuine and most friendly." Diana thought Hollywood "a really mad place," but loved it.





New love interest or a publicity stunt? Natalie Wood was his guest in Memphis. Two toured south on cycle.

Debra Paget was the girl he loved in "Love Me Tender," his first film. Fans objected to his "death" in movie.



# "Why Pick

by RUTH ERICSON

**E**LVIS PRESLEY is perplexed, to put it mildly, over the criticism heaped on his head. He simply can't understand why people would accuse him of being vulgar, sexy in his actions, and thus leading his multitude of teenage fans astray.

"Why, I wouldn't do that," he exclaimed while in New York for the Ed Sullivan show. "If I thought I did, I'd change my style completely. I want to help my fans, not hurt them, and I can't believe I do."

His down-to-earth manager Colonel Parker nodded agreement. "Why, he isn't vulgar or any of the nonsense they accuse him of. I reckon there's a lot of jealousy about Elvis and folks bring it out that way. Nobody accused Frank Sinatra of being too sexy when the girls were carryin' on about him back in the forties."

There's another thing the colonel points out. "Down where I came from folks always thought it was good for young people to have hobbies. Well, from the way Elvis' records sell, it looks like his fans do a lot of record-collectin'. Seems this is good. If they're home listenin' to the records, they aren't out gettin' into trouble."

Of course, it is Elvis' "rhythmic" movements which cause all the fireworks. "But I don't mean them to be suggestive," Elvis defended himself. "I just do them because they come naturally."

Natural or not, they send his worshipers into wild squeals. One little girl fan of his said, "I just go to pieces when I watch Elvis. I think he's the dreamiest, most wonderful boy in the world."

"Why, they holler when he even raises his hand or smiles," Colonel Park continued. "No matter what he does, they start hollerin'."

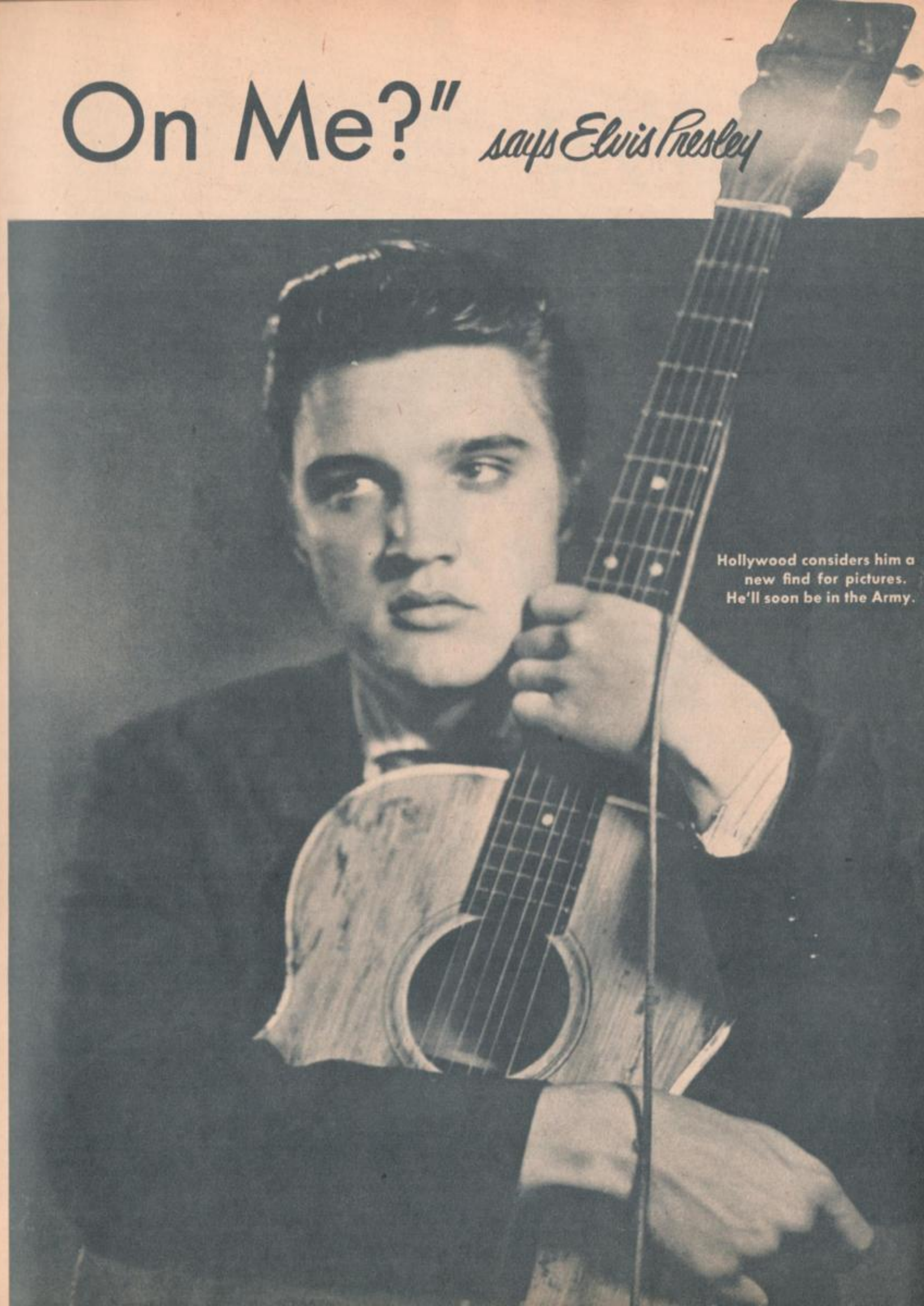
Whatever else one says of young Presley, one must admit that he's completely different from any other star. You can't say—he's a second Jimmy Dean (they're as different as night and day), or a Bob Wagner or a Marlon Brando. He does have that sultry, pouting look which Brando has. But there the resemblance ends. Brando is a rebel and says anything which pops into his head. Elvis is polite, anxious to do and say the right thing.

When his first film, "Love Me Tender," opened at the Paramount in New York, his fans lined up hours before to get in. Many of them were going under the false assumption that Elvis would be there in person. Some of them actually got in the line the night before—and this in cold, winter weather! We asked one of these girls what Elvis actually had that would inspire such loyalty and devotion.

This is what she said: "Well, he (Continued on page 58)

Is his sensational style too sexy? Has he gone high hat? Why does he spend so much money? Here are the answers to the big Presley puzzle

# On Me?" *says Elvis Presley*



Hollywood considers him a new find for pictures. He'll soon be in the Army.



# the Riddle of Ava's Roman Romance

The lady whose loves are legend  
pops up with a perplexing new  
problem—involving an aristocratic  
Italian family, and whether  
their worlds will mix!



Ava cheers bull-fighting in Seville, was love of two toreadors. Marriage to Frank was turbulent, challenging.



Popular Italian actor, Walter Chiari, is Ava's new love, but his family, religion are marriage obstacles. Left: Ava is starred in "The Little Hut," and she insisted that her Walter play a part in the film too.

by WANDA CHRISTIAN

**T**HROUGHOUT the ages there have been women who have been envied and hated by other women, adored by men, women whose every move was news. Helen of Troy, Cleopatra, Marie Antoinette—none of them had a thing on our beautiful Ava Gardner, whose romantic ventures have been headlined all over the world. She has the gift for getting herself into situations with either no solutions at all, or very complex ones. She also has the ability to get herself out of them and go merrily on to more romantic intrigue.

She is presently perplexed over a new love—love for a handsome Italian actor, Walter Chiari. She has said, "I want to marry him and settle down and have a family." This shouldn't be difficult—just a matter of picking up the papers on her divorce from Frank Sinatra—and then getting married. But it isn't so simple as all this. In true Gardner style, she is faced with a problem—Walter's family and his religion.

Walter is an aristocrat. His parents want him to mean it when he vows to stay with one woman until death parts them. Though they like Ava, find her warm-hearted, charming and intelligent, they are naturally concerned about her colorful past, complete with three discarded husbands. And they have seen the news stories linking her with varied men, including two bullfighters. Then, of course, there is the religious angle. Walter is Catholic.

He loves Ava, but he also respects his parents and wants their approval when he marries. And that is probably the reason Ava reports, "No definite plans."

American skeptics just shrug at it all, convinced that by the time the solution is worked out (or not worked out) Ava will have tired of her riddle and be off on a new love fling.

If one judges by her past, this may well be, but if she is judged by the motivation of her search for happiness, it is wrong. Ava says she wants marriage, children. Then why didn't she have children

by one of her three husbands? She wants emotional security. One of her close friends put it this way, "Ava manages to fall in love with the wrong men for her. She needs a down-to-earth man—a business man, probably, who will understand her temperament, her moodiness."

Ava would find that kind of man unspeakably dull. She wants excitement in a man. It was Frank Sinatra's dashing, unpredictable manner which attracted her. Artie Shaw, Mickey Rooney were temperamental and Ava wasn't the only girl who found marriage to them impossible.

And still Ava runs—searching, wanting happiness desperately. And now that she believes she has found it, she runs against obstacles. Only recently, she said, "I find European men, particularly the men from Italy and Spain, far more exciting than Americans, and I love those countries." Her actions put the stamp of truth on this statement. She lives in Madrid, Spain, at present and does not intend to move until (and if) she marries.

She is the cause of much conjecture among the people of Madrid. They see her driving her Cadillac, quite often alone. In Hollywood she shied away from night clubs, but in Madrid she goes often to the clubs which are favorites of the Bohemian set. It is not unusual to see her in one of these small bare places, watching wild gypsy dancing, listening to the music played by sad-faced guitarists and drinking "anise," a potent Spanish drink. She enters into the spirit, clapping her hands as the music grows wilder and even dancing in Andalusian style, or, at least her version of it.

When she feels in the mood, and usually on impulse, she is apt to throw a champagne party costing her thousands of dollars. Since she has been seeing Walter Chiari, there have been fewer of these parties, however.

Ava's current dilemma follows the pattern of her life. She can no more help (Continued on page 60)

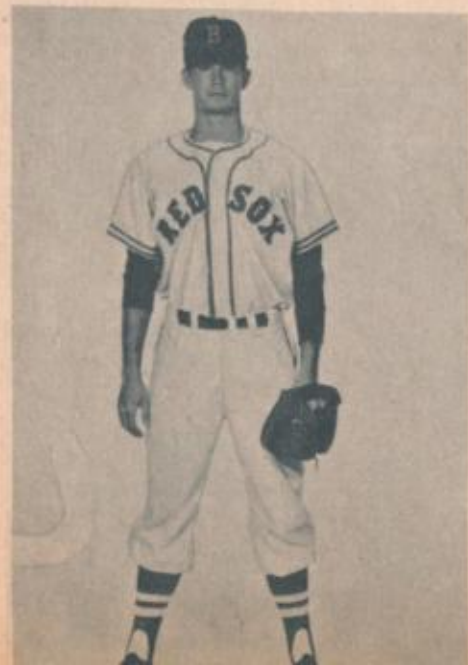




Playing Gary Cooper's son in "Friendly Persuasion," Tony followed "Coop" around for days on end to learn his mannerisms. Gary's daughter, Maria, is among the girls he dates, as are Norma Moore, Elaine Aiken.



Tony starred with Norma Moore (above) in "Fear Strikes Out," the story of Jim Piersall, Boston Red Sox player.



# Tony Perkins' Private Jinx

by FREDDA DUDLEY BALLING

**T**ONY PERKINS has a problem—not that it is bothering him noticeably. Still, it is something to consider in the unlikely event that the shooting star of "Friendly Persuasion," "Fear Strikes Out" and "The Tin Star" ever has a spare moment for contemplation.

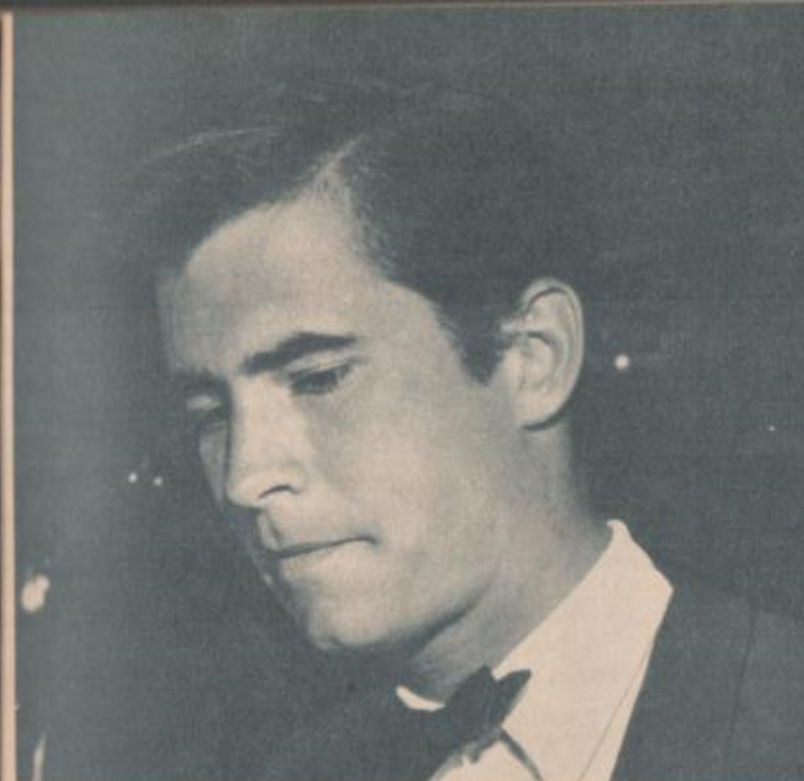
The difficulty is this: People insist upon confusing him with other people. For example, in his home stomping grounds in New York, the personnel at the nearby laundry are convinced that Tony is Johnny Ray. The Perkins shirts are marked "Ray" and the bill is rendered to "Ray," a fiscal fact which offers some temptation. Tony has long since given up the attempt to set the record straight; he answers the greeting for Mr. Ray with a joviality that he hopes does credit to the singer, and he hopes sincerely that his (Tony's) haberdashery does the same.

Naturally, quandaries of the above sort are rare. Highly usual, however, is the inclination of people on both coasts to detect startling likenesses between established cinema stars and Tony.

Like relatives bending over the crib of a new baby to espy family resemblance, factions form to argue hotly the extent of Tony's involuntary similarity in physiognomy, stature, mannerism, or personality to such stalwarts as Gregory Peck, Gary Cooper, John Wayne, James Stewart with brown eyes, and Jimmy Dean.

The innocent bystander is likely to ask at this point, "Is that bad?" The inflection takes the three words out of the interrogation category and translates them roughly as, "Why bleed over standing parallel with success?"

And there's the catch. In Hollywood annals the close likeness between a newcomer and an established star has always been the kiss of death.



His dreams for future include chance to play role of Thomas Wolfe in autobiographical "Look Homeward, Angel."

He's not Johnny Ray or Gary Cooper or Jimmy Stewart! The name's Perkins and he's tired of being mistaken for others. Here's why he's exclusively Tony

Several years ago there was a gloriously beautiful girl-about-Hollywood whose name was Inez Cooper. Today she would probably be world famous if it weren't for the fact that her face was celebrated before she came to California: She was a near-perfect duplicate of Hedy Lamarr.

Walter Craig was a brilliant young leading man in the Katharine Cornell company when he was spotted by a Hollywood producer, induced to change his name to Anthony Dexter, and to recreate the world's romantic idol, Rudolph Valentino. Life has been rugged for Walter (though he is highly talented in many ways) ever since.

Ricardo Montalban has had rough going at times because of his alleged overtones of Valentino, and John Derek has been bruised by the same Italian boot.

Martha McVickers was hexed by the jinx because she photographed like Bette Davis, Marguerite Chapman was haunted by the insistence of some viewers that she was indistinguishable from Jennifer Jones, and an entire crop of vast-bosomed blondes are wishing their minks were monogrammed MM.

All of this might cause Mr. Perkins to pause, were it not for the happy truth that any approximation of Tony Perkins to any other human being is purely coincidental. He is unique; unprecedented in his charm, unalloyed by alien elements, impossible to (Continued on page 62)



They're really keeping him hopping! He's in "The Lonely Man" and "The Tin Star."



Why did Evelyn say yes when Sgt. Bilko asked her his \$64,000 question? Here are some of the problems that could have made her ponder!



"I love home life," says Phil, who was youngest of eight.



Phil and Evelyn met at a performance of "The Desk Set," where both were guests at a theater party given by a mutual friend. Other dates followed and led to love.

## Phil Silvers'

**S**GT. ERNIE BILKO of television fame has avoided being entered in the matrimonial race about as many times as a cat has lives. The plot of the situation comedy always has him tied up with one or another cutie and escaping by the skin of his teeth—just in the nick of time. And up until several months ago—Phil Silvers, the real life counterpart of Bilko—followed the plot of his TV series with remarkable accuracy.

He was always being pictured with various dolls at night spots and parties, but he didn't get permanently attached to any of them. Until several months ago—that is—then, suddenly, the pictures all began to be of the same doll—a pretty brunette named Evelyn Patrick.

Seems they'd met casually at a theater party given by a mutual friend. Both were dateless that particular evening and so they paired up. After chatting for several hours, they found that they had lots in common and at the end of the evening, Phil told Evelyn he would phone her. And he did—again and again—until finally he discovered that she was the only girl he wanted to call or date, anymore.

This was the point at which Phil Silvers came to a parting of the ways with Sgt. Ernie Bilko. In spite of all the predictions of the columnists, who stated positively—"They'll never make it to the altar," Phil *did* take the matrimonial step with Evelyn Patrick.

Well, everybody was astounded and there was a good reason for their surprise. Phil has been a lone wolf for a number of years now and marriage meant that he had to change a good many of the habits peculiar to bachelor life—in other words—he had to change his whole way of living. The Broadway gossip gangs were willing to bet that he'd rather stay in a fairly comfortable rut than gamble on trying a new one.

And what of the pretty Miss Patrick, who was making a big splash with her own career as an announcer on television's "64,000 Dollar Question?" Was she willing to trust her future to Phil?

These were some of the factors that made columnists believe that the pair would never make it permanent.



Considered a great judge of female beauty before making Evelyn his one and only, Phil dated many, many other lovelies in his search for romance. Evelyn had only been in New York for two years from her native Florida when she became Mrs. S.

## Biggest Gamble

by AMANDA STERLING

Well, Phil and Evelyn evidently did some real deep-down thinking about their problems and came to the conclusion that they could make a duo of it—in spite of what everyone thought. But there are some pretty big odds that they're going to have to win over.

First of all, this Phil Silvers is a pretty eccentric guy. His habits are not those of an ideal husband. He suffers painfully from insomnia—just can't seem to fall asleep—sometimes until five or six in the morning. On these nights he spends the restless hours writing innumerable letters to friends or he goes out to an all-night eatery for a cup of coffee and some bright lights and chatter to relieve the silence.

The usual reason for insomnia is a basic sense of insecurity—at least that's what the psychiatrists tell us. Phil is no exception to the usual. Even though he's one of the most popular stars on television today, he knows that the audience tires of stars and situations and types quickly. He realizes that though he's "top banana" today—tomorrow the fickle public may drop him like the proverbial hot potato.

This insecurity leads to another of Phil's problems—his inferiority complex. One of the reasons for the failure of his first marriage—to Jo-Carroll Dennison, a former Miss America, was this self-same feeling of inferiority. "On our honeymoon," he once said, "the poor kid (his new bride) found herself in New York at a table with me, Toots Shor and Joe DiMaggio. I thought she'd be impressed. She hated it. 'Phil,' she'd say to me, 'why can't we just be alone?' I'd look at her like she was crazy. 'Why on earth would you want to do (Continued on page 65)'

Friends say there has been little change in Silvers as result of his success in TV. He's still a nice guy.





# The Truth About HOLLYWOOD'S MOST FICKLE STARS

by CHRIS WILLIAMS

ACCORDING to Mr. Webster a fickle person is "liable to change, unstable, capricious." The old word-master had no premonition that a fabulous city like Hollywood would one day exist and add its own meaning to the word.

Just as it is easier for a beautiful woman to err than it is for a plain one, it is easier to be fickle in Hollywood than anywhere else in the world. In just any town, a girl marries and settles down to domesticity with the man of her choice. The lads who looked her way before, look away after marriage. She's taken. So even if she wants to do a harmless bit of flirting, it is difficult.

But in Hollywood, with its big parties, premieres and plush night clubs, appearing with an engagement or wedding ring does not mean that one has suddenly become unwanted. It is up to the individual in this case, but the faithful ones, the girls and boys who freeze out temptation, do not find it easy. Of course, there are many, many happy and faithful marriages

in Hollywood but then there are many, many that are not.

The reason so many stars are fickle is not necessarily that they were born that way—with a wandering eye, but may be accounted for by the emotional nature of their work. All day long they've been before the cameras, many times making dramatic love to a co-star. Isn't it possible it might be somewhat difficult to come out of that world of make believe and get down to earth? And then, of course, there are always tempters about—waiting for a come-hither look. When the tempter is an exciting, gorgeous female, or a handsome popular man—well it's a little hard not to yield.

Lana Turner was always considered one of the most fickle stars in Hollywood. No one ever accused her of cheating on the man of the moment, just of losing interest in him and finding (quickly) a new one. Romantic Lana was definitely in love with love with all the intensity and ardor present in each great intrigue. Right now she's madly in love with her husband, Lex Barker, and it looks as though she has found happiness at last and will stay married to Lex. She doesn't have eyes for any other man, believe me.

Henry Fonda flits from European titles to American society and stage beauties. A writer who torched Bettina, a model now engaged to Aly, is Rita's heart interest.



Many Latin-type ladies have pulled him toward the altar, but elusive Marlon Brando manages to stay free, play the field.

Lana Turner is happy with Lex, but her past romances were many. Jack Lemmon, once so-married, is now variety dating.

But in days past—well, there was Artie Shaw (she was married to him) Stephen Crane (she was married to him, too) Turhan Bey (she worshiped him), Dan Topping (another husband), Tyrone Power (she lost him to Linda Christian, who also lost him), Fernando Lamas, now married to Arlene Dahl who used to be married to Lex. Lana never let the break-up of a love affair or marriage get her down for long. Before you could start feeling sorry for her, she was dazzlingly attentive to a new swain. Her friends believe that the break-up with Ty Power hurt her most, but if it did, Lana wasn't showing it. She was on with the new!

This may not be a good pattern to follow for most girls, but it has saved Lana a lot of heartache.

Marlon Brando is the most elusive lad in Hollywood—and fickle. A sweet little French girl, Josanne Berenger would vouch for that. She had no doubt, when Marlon asked her to be his wife and leave her native fishing village to join him in America, that he meant it. It was in all the newspapers and magazines, her parents had given their blessing. But back in this country she was due for a sur-

prise. Marlon kept postponing the wedding date, and then growing vague. It didn't take her too long to realize he was dating other girls—dark-eyed, olive-skinned girls like herself. She was hurt and humiliated, naturally. But she wasn't the first one to find Marlon slipping away from her, even after a proposal. In New York in the days when he lived in a cheap studio apartment and rode a second-hand motorcycle, there was a girl who loved him—a girl who shared his dreams of becoming a great actor. She was a dark-haired Latin named Celia. When he went to Hollywood, she waited, sure that he would return for her—sure, that is, until she started reading the columns which linked him with other girls.

Many girls have tried to pin him down—girls like Katy Jurado and Rita Moreno, but with no luck. He's still playing the field, being true in only one sense—his girls are always that Latin type.

The loves of Rita Hayworth would make an exciting book and there are still chapters to be written, for Rita is presently free. She won't be for long, you can be sure. Rita is the marrying kind. When Rita loves, she loves with all her heart and doesn't care who knows it. Her first marriage to millionaire Judson wasn't love, but gratitude she felt for an older man who wanted to do so much for her. When she realized she was an investment he had made and wanted returns on, she walked out. But she didn't walk alone for long. There was Tony Martin and they came close to marriage. And there was Victor Mature. This was the grand passion, but too much temperament was involved. They scrapped—and parted.

"This is the love I've been waiting for," Rita said rapturously when she married Orson Welles. It was intense, dramatic—and it ended. Orson found Rita lacking in companionship. They didn't talk the same language. Orson,

the intellectual and idealist, could not cope with Rita, the girl who wanted undivided attention.

Aly Kahn swept the American beauty off her feet, even though she probably realized that such a marriage had a slim chance of surviving. She was in a daze of rushing about Europe, going to big parties attended by the international set. She was miserable. Finally she left.

Aly made reconciliation attempts, but Rita said no. She knew she'd lost, that Aly's glittering life was not for her. But her heart wasn't broken—not for long anyway.

Dick Haymes, himself known to be "liable to change," crooned his way into her heart. He was so enamored of the ex-princess, that he followed her to Hawaii where she was on location for "Miss Sadie Thompson." He gained her love, but he also collected a heap of trouble—with the immigration authorities who said he wasn't a citizen and had entered the country illegally. So Rita and Dick were married at a much-publicized wedding in Las Vegas, which resembled a circus more than a marriage—and spent their honeymoon with all kinds of problems. Dick was being threatened with deportation. Rita, firm in her belief that he was her great love, said, "If Dick must leave, I will go, too." As it worked out, Dick didn't leave, but Rita did—her home, at any rate. The marriage was over and Dick was broken-hearted. These days a variety of pretty young things are helping him forget. And Rita—well, there's a man again. He's Peter Viertel, a writer who used to date Bettina, the model who plans to wed Aly Khan.

Zsa Zsa Gabor is a real femme fatale who switches heart attachments with unusual speed. Forthright and frank, Zsa Zsa goes after a man if she wants him and drops him quickly when she tires. But Zsa Zsa's men do not forget her soon. George Sanders admits he is (Continued on page 69)

Marriage isn't in Steve Cochran's plans, which makes him a big challenge to girls.



They play a great game, make a grand slam in hearts; but it's the bidding and kibitzing that give Hollywood philandering such fascination!



# Full Speed Ahead



Jan Chaney is his favorite date lately, but Tab will not wed in the near future; feels it might jeopardize his career.



Natalie Wood was another girl who was supposedly about to elope with him, but both claimed to be "just good friends."

by JOY RANDALL

ONE DAY about eight years ago, a lanky, tow-headed lad named Arthur Gelien was skating pell-mell across an ice skating rink, when suddenly he came up with a crash against a rather stout woman who was already shaky on her skates. As they both landed on the ice with a solid thud, the woman launched into a long tirade about careless, rude, young whippersnappers. The lad looked at her with solemn hazel eyes, smiled shyly and said very, very politely, "Excuse me, madame, I'm awfully sorry." He helped her up and then, before she could say Sonja Henie, he was off again—full speed.

Well, Tab Hunter, for he was that lanky, tow-headed boy, hasn't bumped into any weighty ladies recently, but he has bumped into some pretty weighty problems and just as he did that day, has solved them politely and gently with a word, a smile and lots of savvy. And then he's always kept rocketing onward and upward.

For despite his polite and gentle manner, this Tab Hunter is a guy who is not going to let anyone or anything stand in the way of his career. After all, he's worked long and hard to get to a pretty high rung on that success ladder and he's not going to be stopped now—at the crucial point.

Tab's childhood was no cinch, growing up first in New York and then in Los Angeles and San Francisco, he and his brother Walt were always coming home with torn trousers and bloody shirts and noses, but with victory gleaming in their eyes. I guess that was one of the first things Tab made a decision about—he had to win, no matter in what field, he had to be one of the best.

His first taste of success was when he decided he was going to excel in horsemanship. Then in his early teens, with little or no ready cash, Tab had a tough time making ends meet, especially trying to make a go of it in such an

expensive sport as riding and jumping horses. But he managed to enroll in a school where the sessions were only half a day and earned extra money as a delivery boy and soda jerk in a drugstore and by ushering at a movie theater. Well, he made it and before his bout with horsemanship was over, the young perfectionist had gathered a number of trophies—just the beginning of his collection as it turned out.

As a matter of fact, Tab reaped quite a number of trophies for his athletic feats before going into the Hollywood stable, notably in the ice skating field. He was the Pacific Coast Senior Pair Champion in 1950. In this, as in the other careers he undertook, he became as near to perfect as it was possible for him to be.

It was in 1949, although he was still mainly engrossed in his skating career, that Tab first accepted a role in a movie, "The Lawless." He had two words to say—"Hi, Fred," and this priceless speech ended up on the floor of the cutting room. Well, at that time Tab wasn't so interested in becoming an actor, anyway. So, he went back to skating and doing odd jobs as a gas station attendant and a counter man.

It wasn't until almost two years later that the movie industry again approached the young skater. So, he shrugged his shoulders and said, "Why not?" Thus he was cast as a shipwrecked Marine in "Island of Desire" and on the basis of that part he was given a role in "Battle Cry" which won him such wide fan support. It was then that Tab's interest in acting became awakened and he determined to do as well in this as he ever had in any other field.

He began appearing in more and more pictures "Track of the Cat," "The Sea Chase," "The Burning Hills" and then came his starring role in "The Girl He Left Behind."

By this time, of course, he had become a big name as one of the rising young Hollywood hopes and he began to be romantically linked with (Continued on page 64)



# Tab Hunter

His gentle, polite manner combined with a rock-like firmness have won many battles for Tab.

Tab's traveling a lonely road at a breakneck speed, but he's mapped his course carefully with no delays



Roz Russell might play Tab's aunt in his role as nephew in "Auntie Mame."





# Parties, Preems and Post-Mortems



Who else but Jayne Mansfield could make such an entrance in the arms of her Mickey Hargitay?

Screenland scoops tell of  
Jayne and her bikini,  
Liz's 30-carat diamond  
and Debbie's nursery

by RUTH ROWLAND

**T**HIS HAS BEEN the biggest month for costume parties and who can resist one? Not me! Seems like a lot of people have the same idea. So, on a fine fandango of an evening, off we started, first to the Thalian party. This was really a gem! The Thalias, first of all, are a group who raise money for those who need medical therapy and members are made up of many of the young people in Motion Pictures who work very hard for this cause. Because of their magnificent job, this group of enterprising people has won the respect of everyone in Hollywood.

Hugh O'Brian was their first President and perhaps still is at this writing. No one has worked harder and with more sincerity than Hugh. Let's take a quick look at some of the members. They include, Ben Cooper, Gary Crosby, Jack Haley Jr., John Lupton, Lori Nelson, Maureen O'Hara, Debbie Reynolds, Steve Rowland and others. Their parties, and they have had some wonderful ones, are always big fun and fund raising events! So—off to the Thalias! Most everyone came in costume, some very clever, some just ordinary . . . and some came just as "themselves." Corinne Calvet and her husband, Jeff Stone were the most colorful pair of Spaniards this side of the Atlantic and wore wide black Spanish hats with fringe which shook with every step they took! Intriguing, what? Margaret O'Brien—hardly knew her! She had slanted eyes, Japanese kimono and looked as though she

had just stepped out of "Teahouse Of The August Moon." "Bought my Japanese kimono in Tokyo, when I was there making a picture," Margaret said when everyone told her how attractive she looked. Her escort, a tall young man, was all made up to look like a Japanese nobleman. They both bowed in regal Japanese style, giggled and off they went, arm in arm! Spotted Ben Cooper with Yvette Vickers and they were dressed as two Shakespearean characters (*not* Romeo and Juliet) and quite an original idea in costuming everyone thought. Two amusing tramps, one tall, one small, and who were they? Why, Mr. and Mrs. John Lupton. Beverly Garland in pajamas—Irish McCalla, that tall blonde Jungle Queen in a wild jungle costume, very wild and "crazy" (to speak in the vernacular of the very young set). Everyone has seen her TV show, I'm sure . . . "Sheena of the Jungles" . . . and she's quite a gal! So glad to greet that tall, dark and handsome fella, Lance Fuller who introduced me to Dolly Reed, one of the newer starlets in Hollywood. Miss Reed is most decorative, a redhead, on the Anita Ekberg type, and that's not bad!! We admired her costume, one of these sarong kind of things, low in back and all glittery, but wondered how she could move in it—it was that close to her skin! We were sure she pasted it on . . .!! Lance looked mighty fine in cowboy boots, ten-gallon hat and a double-gun belt! All in black, too . . . but his spurs were shining. Come to think of it, so were his eyes, every time he looked at Miss Reed. This was the first time in a long time, that we have seen Lance and we couldn't have been happier to know about the many pictures lined up for him to do. Success couldn't happen to a nicer guy! Of all the young players, I would say that Lance has changed the least with success. From that first day, when he was a struggling contract player at Universal, and getting very little money, Lance could always laugh at discouragement with that



One of the most sought-after dates in town is pert Natalie Wood, here squired by newcomer Bob Vaughn. Nat says she's going to keep on playing the field.

slow deep laugh of his. Today with a lot of good things happening for his future, he still retains his fabulous sense of humor. He may laugh at himself, but he never laughs at anyone else—with you, yes, but not at you! Nor have I ever heard him talk against another player. Someday, perhaps he will really get "that one role" which will make him the star he should be!

Excuse me for getting on my soap box! Now we're back at the Thalias Party! Everyone danced and danced . . . but we had to rush on to another costume party on that very same evening, The Publicists Ball! And this one in costume, too!

Who was the "Piece de Resistance" at this Ball? None other than Jayne Mansfield in her extraordinary Leopard Bikini and with her extraordinary figure, the whole entrance was most extraordinary!!! It could only happen in Hollywood, such an entrance . . . Jayne on the shoulders of her muscle man, Mickey Hargitay!! She stopped the show, but cold! Cameras clicked like mad from every part of the room, and the story of Jayne in her Leopard suit made all the columns.

"But then wasn't that the idea in the first place?" A young star said,

looking at Jayne with a not too happy look.

"Jayne knows more about publicity and it's value than any player in town and look what it's done for her! In a year, it has skyrocketed her from obscurity into being considered an important personality!" A member of the Publicists' guild said in admiration of Miss Mansfield. "And if Jayne has anything to do with it, she's going to stay right on top of the world!"

Which brings to mind, the afternoon over a year ago, when Miss Mansfield went along on a magazine layout which included four young players . . . and *not* Jayne. She went along for the ride, and no one thought of asking her to pose in any of the pictures. She was just another, unknown blonde hoping for that big break someday! Now, she's well on her way to important stardom! And what about the four young players who were being photographed that day? Well, one is completely out of pictures, one got married, and the third one went into an artists' agency. The fourth is still trying to get that "big break!"

Oh, yes, to get back to the Publicists' Ball! Kathy Grant all in red, swinging on (Continued on page 66)

Donald and Gloria O'Connor say they're "Oh, so happy" as old-marrieds. Eddie just beams since birth of daughter.



Mari Blanchard really wowed the stag line when she slunk around at latest costume clotch playing Spy, Mata Hari.



The Jack Palance is real busy, he has time to take in a preem with Mrs. P.







A scene from RKO's "The Young Stranger," with Jamie cast as a misguided teenager.

# Rebel With A Cause

by KEITH WILDER



From Hollywood back to Harvard—Jamie is determined to finish college.

**S**HOOTING ON "The Young Stranger" had barely reached the halfway mark when a series of events startled James MacArthur out of his usual calm.

First, the studio offered him a long-term, starring contract. Gravely, Jamie told production head William Dozier that he'd have to talk it over with his advisor, who happens to be his mother, Mrs. Charles MacArthur. Mrs. MacArthur is somewhat better known by her stage name of Helen Hayes.

"It's up to you, son," she said. "You're old enough to stand on your own two feet and make up your own mind."

That was what Jamie had figured his mom would say. She's been saying it for a number of years, even though Jamie is only eighteen now. He's his mother's baby—make no mistake about that—but he's always been treated as an adult. "Sometimes," said his mother, "I've won-

The son of famed parents—actress Helen Hayes and writer Charles MacArthur—exciting new star, Jamie, is a sensation strictly on his own

dered if I didn't lean a little too far backward in this respect. I wanted him to mature—but not too early!"

Jim finally said "no" to RKO. It was a serious decision, involving the forfeiture of more money than he had ever dreamed he could make. He told Dozier: "I promised my parents and myself that I'd go to Harvard, at least until such time as I knew for certain that the only thing I want is to be an actor. I don't want that—yet."

He may never want it. At Harvard, while he studies, he's trying to determine just what he does want. He has confidence that he'll come up with the right answer. He hasn't said so, but at least part of his insistence on going to college is because he knew that his mom wanted it that way. He adores his mom, and trusts her judgment implicitly, having found through the years that "mom is always right."

"The Young Stranger" began filming early last summer on an urgent schedule. Some strange things have happened at RKO, but as one executive put it: "This is the first time we had to finish a picture in time for its star to enroll at college!"

The picture, therefore, may be Jamie's last. Even if it's very good, as has been proclaimed, he may decide in favor of medicine, or architecture, in both of which he is more than casually interested. As for stardom, he grins, "You can say this, anyway—it's the best summer job I ever had!"

When shooting was almost over, the fan grapevine had caught up with him and he had his first fan club. His reaction to this was "Hey, whattaya know!" He was pleased. It was the first time he had ever received that kind of adulation.

At the same time, he noticed that when he walked down the street people looked at him twice. The word was spreading that here was a brand-new star. That pleased him, too.

The only thing which disturbed (Continued on page 56)

Whit Bissell gets a poke on the chin from Jamie (in film)—He loved Hollywood, but didn't go in for night life there.



His favorite actress—his mother, Helen Hayes, who lets him make own decisions. Below: With James Daly on set.





# "I'm Glad I Had it Tough"



She's married to "Tarzan," and loves it. Says Gordon Scott makes her laugh more, come out of her shell.

# says Vera Miles

These days she lives on a glorious pink cloud, but it takes the memories of her past to make her present so rosy

by PEER J. OPPENHEIMER

AT A SMALL market in Van Nuys, California, a customer observed Vera Miles selecting her groceries with all the pleasure of a woman caressing a new mink coat. After watching her leave the last shelf, she got up enough nerve to approach Vera. "You're Miss Miles, aren't you?"

Alfred Hitchcock's latest discovery and one of the most beautiful, most talented newcomers smiled acknowledgingly.

"Do you have to do your own shopping?"

"No, I don't," Vera replied. "But I love doing it."

"That's obvious," the woman exclaimed. "I've never seen anyone get more kick out of anything!"

Vera wasn't surprised at her reaction. Similar remarks had been made to her previously at the market, the nearby drugstore, and by a lot of others including the salesman who sold her her first car, a four-year-old convertible which puffed and groaned and moaned like it had both asthma and T.B. Yet Vera seemed more delighted with it than most women with a brand new Cadillac convertible. And when asked, "Why?" she had replied, "Because of the way I grew up." Then she had added, "But I'm glad I had it tough. I get so much more out of everything today."

However, Vera stopped giving her reasons long ago. Somehow people never quite understood. In these prosperous times, it is hard to recall the days of the depression, even for those who were hit hardest. Most people want to forget all about it.

Not Vera. And not just because her own, personal family troubles meant an additional burden to the young girl who knew the meaning of going hungry when she was three, who worked for a living at fourteen, whose teen-aged dates were restricted to a milk shake after she left her job at midnight.

For Vera, those weren't "lost" years. In a way she benefited more from them than most girls from an education at Smith or Vassar.

Her first memories date back to the time she was three, and for a very good reason. That's when her parents separated, and Vera first learned what it meant to live in cheap hotels where the corridor and back alley were her playgrounds, where her mother worked as a maid from morning till night, leaving the little girl to entertain herself as best she could, where a dirty, torn toy left behind by one of the guests was considered a treasure.

She never knew what it meant to have a home. "I was born in a shack in the Panhandle district of Oklahoma," Vera recalls. "Of course, I don't remember any of this because I was just a few weeks old when my parents moved to Kansas. But I do remember those years at the hotel in Pratt, and the apartment I shared later with my grandparents in Wichita, when I was twelve..."

That was about as close to "home" as anything she had until after she came to California. And it didn't last long. At 14 she accepted a job with Western Union and moved into the YWCA, where she shared a room with five other girls.

This easily explains Vera's enthusiasm for her newly acquired two-story Colonial home in the San Fernando Valley.

Anyone else might never have seriously considered the musty, cluttered, rundown estate in the Valley which looked like something out of a Charles Addams cartoon book. Compared to anything she had lived in before, it was a dream palace.

Likewise, her early life has conditioned Vera against some of the discomforts of location trips. She remembers flying to England for "21 Steps to Baker Street."

(Continued on page 70)



A hungry child grew up to be "Miss Kansas." She's in "The Searchers."

She's starred with Henry Fonda in "The Wrong Man," is signed with Hitchcock.





# TV TIP-OFFS

by GEORGE  
MOCKETT

Here are some behind-the-screen  
tales of the escapades, private and  
public, of your favorite lads and  
lassies of television fame

**E**DDIE FISHER—who by the way, now signs autographs “Boy Father”—is so popular with his sponsor, Coca-Cola, that even though they dropped his TV show, they want to keep him on radio and hire him for special good-will ambassadorship. Carrie Francis Fisher, Debbie's and Eddie's daughter, owns one of the most expensive dolls in her set—although she's still a little young to appreciate its value. It's a \$1,000 replica of Donald Gray, the baby who plays the title role in *Bundle of Joy*, and after it had been used as a stand-in for camera angles and lighting effects, producer Edmund Grainer made a present of it to Baby Carrie Francis.

Wally Cox who started off so promisingly on his *Adventures of Hiram Holliday* show, has taken a terrific flop. Nobody knows exactly what happened. Some say it's the wrong slant on the part of the writers and others say the part has merely become another “Mr. Peepers” type of role for Wally. Too bad! Wally really has what it takes to become a terrific comedian but just can't seem to find the right part for himself.

That sexy song-bird, Jane Morgan, back from a quick trip to South America, claims Americans are lousy lovers. Says down in Latin Lands, the seniors all tell her about the blue in her eyes; here, the lads tell her about their business being in the red.

Although his career in TV is booming pleasantly, Perry Como confided to us that one thing that he regrets muchly is what happened to seven-year-old kid entertainer, Barry Gordon, when he appeared on a couple of Como's shows more than a year ago. Barry, a pint-size package of energy and talent, was seen on the shows pushing Perry around and generally acting like a spoiled, precocious kid. “When I saw the kinescopes of my shows and discovered little Barry was registering as something he absolutely

Peggy Lee says she's thinking of dropping her career in movies and TV to take better care of hubby, Dewey Martin.



Comedian George DeWitt is being tapped for summer replacement programs. Maggie Whiting seeks “right show.”



Martha Raye celebrates divorce from fifth hubby by dining at the Harwyn with fourth spouse, Nick Condos.

Ex-Little Godfrey, Frank Parker, tells date, Penny Morgan, that he has bigger and better plans for his video future.



Another big hit like “Giant” is Mercedes McCambridge's goal, she tells Ed Sullivan, but she'll still be on TV.

was not—as a little monster, I felt very bad,” said the crooner. “At that time, I was so new at that type of variety show that I left everything in other people's hands. I didn't say anything about direction, jokes or how guests should appear on the TV screens,” he added. “Believe me, I'll never allow that to happen again,” Perry promised.

Alfred Hitchcock, director, star, producer and general jack of all trade, has added writing to his impressive list of talents. In addition to his book, “Stories They Wouldn't Let Me Tell,” a collection of the stories which were refused for his television show, his name will appear on a new crime and mayhem mag.

John Ericson, who has done more than 20 TV leads in a little over a year, was recently asked his age. “Somewhere between 21 and 30,” responded John. “I've been advised not to tell my true age and I'd rather not lie about it,” he explained. John looks very young and therefore gets a lot of boy-next-door parts; that's why he's reluctant to give his age. Right now, John feels that he'd rather do live TV shows instead of film because they give more room for experimentation. Also says he wants to stay away from a running series type show.

Did you know that there is a new organization entitled “The Godfrey Losers Club.” President is Dick Shawn and members include: Tony Bennett, Wally Cox, Gisele MacKenzie, Edith Adams and Mary McCarty, all of whom flunked their auditions for the *Talent Scouts* show. Guess who they asked to address one of their first meetings—that's right—the Great Godfrey, himself.

**FUNNIEST GAG OF THE MONTH:** Lew Parker says he supposes that if Hal March went on the \$64,000 *Question*, his category would be categories.

Pretty Mary Costa, hostess of *Climax* and *Shower of Stars*, says her husband, director Frank Tashlin, has finally found the way to get movie moguls to accept *Will Success Spoil Rock Hunter?*—a rap at the movie kingdom. “He has brilliantly changed it around,” she confessed, “so that it's a rap at television.”



Off guard: Unaware of the camera lens are Dinah Shore and hubby George Montgomery as they pore over program.

Telev viewers will probably be denied the pleasure of seeing blonde bombshell Marilyn Monroe on their screens, for awhile yet. She was to have starred in *Lysistrata*, earlier this season on *Playhouse 90*, but the show was canceled in favor of another play.

Filming of the *West Point Story* at the Army's Academy has raised some unusual problems there. Seems as if some officers and upperclassmen at the academy feel that as long as the actors are in uniform, they should salute the brass as an example to the plebes. But too many of the actors apparently forget too often.

James Cagney, who got \$2,500 for appearing on a Bob Hope show did a really exemplary thing when he turned over the check intact to the Children's Cancer Research Fund.

According to Buddy Hackett, star of the live situation comedy *Stanley*, there are two foolproof ways to become a successful comedian. “One: Get born in Brooklyn. Two: Be fat.” Buddy, bye the bye, practices his acting 15 minutes every morning by making faces at the bathroom mirror.

Danny Thomas now reportedly has lifetime contracts with three night spots in New York, Chicago and Las Vegas. Wonder if the bistros themselves will last as long as Danny.

When Jack E. Leonard made test-films for his new situation comedy show *Harry's Back in Town*, he wore a sports jacket sent over especially by Jackie Gleason. Gleason wears it in his “Poor Soul” skit. Jackie (Leonard, that is) quipped “I hope he left some of the laughs in it.”

There's a certain candy store in the Bronx, which is always honored by a visit from Bill Bendix when he's on flying trips to Manhattan. Seems as if the star of the *Life of Riley* series, used to visit that same shop more than 30 years ago to buy candy for his wife Tess, whom he was then wooing. And he's still courting her with the same candy.



# Tropical North

It's never very cold when sizzling Sheree North gets her talented toes warmed up.

She's a gal who can melt the hardest heart!

**T**HERE'S a mid-summer heat wave whenever Sheree's in town, for the shapely lass generates enough electricity to thaw even the biggest blizzards. She's been on her toes since the tender age of 11 when she made a number of USO tours helping to melt the hearts of servicemen. Her sizzling shimmy dance in "Hazel Flagg," Broadway show, helped to bring her the warm attention of Hollywood and the torrid Miss North has continued to break all heat records in her pictures "Living It Up," "Excuse My Dust," and "How to Be Very, Very Popular."



You'd never know that Sheree once had to park cars in night club lots to earn her mad money.



Columnist Mike Connelly tries to act blasé as he gets come-hither look from Sheree.



Mike agrees that Sheree's 35 1/2 - 23 1/2 - 35 1/2 measurements make her a treat in any weather.



Fraser made mom and pop proud appearing as infant Moses in "Ten Commandments".

## No Halo For Heston

Chuck doesn't feel he's entitled to that lovely, gold halo the public insists on giving him, and here's the reason why

by EUNICE CUSSEN

**T**HE CROWD oohed and aahed and then an almost reverent hush prevailed as a tall, powerfully-built figure strode out of the theatre at the premiere of "The Ten Commandments." And out of the silence a voice was heard — "There's Moses." A troubled look creased the brow of Charlton Heston and his deep-set eyes narrowed as he stepped into the limousine waiting at the curb.

Leaning back on the cushions, he sighed deeply and then said thoughtfully, "It's a great responsibility, playing Moses." And the man who portrayed the life of the Prince of Egypt with such spirituality and sensitivity was absolutely right, because the millions of people who have seen "Commandments," have personally identified him with the character of Moses.

"The portrayal was a great spiritual experience," continued Heston, "and I was honored to be chosen. But I do not feel that I have the right to be known as a religious authority on the basis of my part in 'Commandments.' There was a great deal of research that I had to do and I

believe that I have read almost everything written about Moses that might help me to play the role as it should be acted.

"But" . . . and here his face took on a pained look . . . "I have been approached by certain people to write stories on such themes as 'How I Played Moses and Got Religion' or 'Charlton Heston's Ten Commandments.' I simply cannot do that—every man's religion is a personal thing!" And personal things mean a great deal to this man. Throughout his career in television and on the screen, he has maintained his own beliefs and ways of living with a rock-like certainty.

As a matter of fact, his career is one of the best examples of the result of this kind of unswerving personal attitude. From the time he was a small boy in Illinois, Charlton Heston has known what he wanted and how to go about getting it. Oh yes—there were roadblocks, but somehow, he climbed over them all.

This public coupling of Heston with the character of Moses may be perhaps one of the biggest snags he will ever come up against. Almost (Continued on page 60)





As newcomer, Jayne tried famed imprints for size at Grauman's. Now she's slated for her very own.

# Jayne Mansfield: RETURN of the PRODIGAL Daughter

by PAUL DENIS

**T**HERE WERE few in Hollywood who said goodbye to her when starlet Jayne Mansfield left for points East in the Fall of 1955. After all, she was just another bosomy blonde who looked well in a low-cut evening gown or bathing suit, occasionally got her picture in the papers, but had done only bit parts in a couple of films.

Hollywood was full of starlets at the time and still is; it has seen them come and go... mostly go. And never return.

It looked like Vera Jayne Mansfield was just another hunk of cheesecake turned sour... another flesh in the pan of Hollywood gold. Hollywood wasn't interested in whether Jayne came back or not. When she asked for her release, Warners promptly gave it.

Oddly enough, when she took her five-year-old daughter, Jayne, Jr., to Philadelphia, she worked there in a small-budget movie called "Female Jungle." But this had little to do with the royal, red carpet, welcome back home to Hollywood given Jayne when, a year later, she stepped off a luxury flight at Los Angeles airport.

Jayne had really lived it up during that year and was now a somebody with a seven-year contract from 20th Century-Fox, starting at \$1,500 a week and guaranteeing her star billing. She emerged from the plane as she thought a Hollywood queen should: her blonde hair held from the winds with a black silken scarf, her baby-stare hidden by butterfly-shaped goggles, her figure enveloped in a gleaming \$10,000 mink coat and a handsome, headline-making boy friend at her side.

This was quite unlike the Jayne who had first come to Hollywood from Texas in the summer of 1954 at the age of 21. Back in the Lone Star state she had done some modeling and appeared in a few school plays, but she soon found this wasn't experience enough for acceptance in pictures. She had her daughter with her, as her marriage was by then falling hopelessly apart; she was over her head in debt and seemingly no relatives or friends were reaching out with the helping hand.

When movie roles proved harder to get than she suspected, Jayne worked in a theatre selling candy at 80 cents an hour. She also did some more (Continued on page 72)

Success in "Rock Hunter" on Broadway put Jayne on merry-go-round of publicity that broke all coast-to-coast records.



She was just plain  
Jayne the day she left  
town a nobody—but she  
came back to prove that  
Destiny rides again!





# SPOTLIGHT ON NEW YORK

Climb on Manhattan's  
merry-go-round with  
Hollywood headliners  
Broadway's big news



Judy Garland, and her music arranger, Jack Cathcart, visit Harwyn Club—and their conversational topic is Judy's long-run, smash-hit at the Palace theatre.



Virginia Mayo and spouse, Mike O'Shea come out of clouds for big town tour.

by JEAN HARDING

**Y**UL BRYNNER has proved a point—you don't have to have a heavy head of hair to have fan appeal. When the gifted actor of screen and stage flew into New York for the World Premiere of "The Ten Commandments," his fans flocked around with the full chorus of sighs and shrieks! And this for the guy who doesn't care whether or not he gets magazine publicity! Well, that proves something, doesn't it? Yul's screen roles are so superb the gals just can't help but go for him. He was exhausted from the "Commandments" activities—big, big luncheon at the Plaza with everybody from top churchmen (all denominations) to press present. Then, of course, the premiere with crowds keeping the simply hundreds of cops jumping! Yul was glad to leave town.

Elvis Presley's recent New York visit to appear on the Ed Sullivan TV show (again) kept him running down alley-ways, hiding in entrances and trying to disguise himself so fans wouldn't catch him. Not that Elvis doesn't love his admirers, but they can get pretty rough too. They actually tear the buttons off his clothes, cut up the upholstery in his cars and one even came at him with a pair of scissors to get a lock of his hair, but he jumped in time. While in Manhattan, Elvis stayed at the Warwick, a fact the gals soon discovered. They stood guard at every entrance. Have to hand it to one little lass. She managed to convince a guard at the Sullivan show that she had a package to deliver to the Presley dressing room. She did have—a great big picture of him crying for an autograph. Well, she got it—and a kiss on the cheek from her idol. And what happened? She fainted dead away, much to Elvis' concern. When revived she burst into tears and flew out!

In-the-know New Yorkers have a hunch the Presley-Natalie Wood romance is a great big publicity stunt probably dreamed up by the bright boys and girls of Fox and Warners. Whether that's it or not, you can be sure Elvis and Nat had a ball riding around four southern states on a brand new motorcycle. Shades of Brando! What's wrong with *all* of Elvis' cars? Doing it for the kicks! Don't believe the marriage rumors in that situation. Elvis is so busy he says, "I can't think about marriage for years." And as for Nat—well, she's in love with love, but it's doubtful she'll say "I do" for quite a while



Cornel Wilde and wife Jean Wallace in town for TV talk and relaxation. Cornel's doing many films for video.



French accent — Denise Darcel does the town in dress-up fashion with Mike Butler. Denise is looking at TV scripts.

yet. "But I adore Elvis," she admits. "He's so-o-o much fun." Could be, too, she gets a charge out of being the envy of several million teenage swooners.

And did you know that Presley's fans raised holy mayhem because he had to die in "Love Me Tender?" So much so, in fact, that a new ending was shot on the picture while he was in New York. He still dies, but his haunting voice comes back in the theme song.

Norma Moore, the big-eyed little gal who's Tony Perkins' leading lady in "Fear Strikes Out," was simply raving the other day at Sardi's about Bing Crosby whom she'd met for the first time that morning. "He has the bluest eyes I've ever seen on anybody. And he looks so much younger than he does on the screen." Well, that's a switch! "Imagine," she continued, "Being so wonderful and so famous and still being so real." Der Bingle, you got yourself a fan! And while we're on Norma—watch her! This girl has what it takes for stardom. She's not only talented and pretty, she has brains and her feet on the ground.

That beautiful bundle from Britain, Diana Dors, flew into town the other day en route home. She's a sadder girl because of her Hollywood interlude, and she's kind of confused about it all. For one thing her marriage cracked up under filmtown pressure—and Diana won't admit it, but we think she hopes to pull it together again. Diana will return to Hollywood, however—she still has two films to do for RKO who were *so* sold on her after seeing rushes on "I Married A Woman" with George Gobel and "The Lady And The Prowler" with Rod Steiger. But she's going to make a film while she's in England. We think Diana would just love to stay there—erase her Hollywood sojourn—that is, if her spouse, Dennis Hamilton, will stay too. She hates the fact that people call her "England's answer to Marilyn Monroe." Well, could be she'll have the satisfaction of finding Marilyn typed "America's Diana Dors," but that's doubtful. Even Diana knows the Monroe is Monroe in any country, in any language.

Right now the Monroe isn't too popular in London on account of she snubbed royalty. Well, not directly, but she turned down a bid to a party where Princess Margaret Rose was guest of honor because, "I want to rest on the weekend." Didn't help matters any when people saw her doing anything but rest. She was bicycling with her husband, Arthur Miller! Shame on you, Marilyn, don't you realize that was a naughty (Continued on page 73)



All-time favorite, Adolph Menjou escorts the lady he married to New York play. Adolph prefers films to TV.



# Spotlight Reviews

by JIM SCOVOTTI

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## "AROUND THE WORLD IN 80 DAYS"

United Artists

THIS IS a kaleidoscopic fantasia worthy of your time and money, for a ticket assures you of deluxe seats for three hours of globe-trotting you'll never forget. Employing every imaginable means of transportation, from balloon to a thing-a la-*Phileas Fogg* (that's David Niven) called a "sailmobile," it's a tremendously exhilarating excursion as author Jules Verne and producer Mike Todd would have it. It is spectacular, thoroughly absurd but audaciously amusing. The adventure starts when Niven wagers with his Reform Club associates that he can traverse the world in 80 days. A pack of money, his sidekick servant, Cantinflas, and 40-odd stars help him out. As a matter of fact, this fantastic film is so packed with big names that a surprise awaits you with each new scene. Don't Miss it!

## "THREE VIOLENT PEOPLE"

Paramount

CHARLTON HESTON shaves off Moses' "Ten Commandments" beard and gets into western gear for a fast, well-planned story of Texas ranching after the Civil War. As *Colt Saunders*, stubborn, ambitious owner of the Bar S Ranch, Charlton finds trouble with carpet baggers—and puts up a fight. Anne Baxter is *Lorna Hunter*, the girl he marries and later learns has a shady past, newcomer Tom Tryon is *Cinch*, *Colt's* trouble-making brother and Gilbert Roland is the Mexican ranch manager with five sons. But it is young Tryon who bids brilliantly for stardom, with his portrayal of a hate-ridden neurotic man, who has lost one arm in a childhood accident. Heston and Anne Baxter are splendid.

## "THE BARRETTS OF WIMPOLE STREET"

MGM

BEAUTIFULLY produced, directed and acted, the famous play about poetess *Elizabeth Barrett* during her invalid years makes a deeply emotional movie. Held captive under her father's unnatural domination, the poetess, Jennifer Jones, renews her interest in life by corresponding with poet *Robert Browning*, skillfully portrayed by Bill Travers. Their friendship turns to love, restoring Elizabeth's health and enabling her to rebel against the ruthlessness of her father, who is powerfully portrayed by John Gielgud. In a supporting role, Virginia McKenna is vibrant as *Henrietta Barrett*. This is a tender love story which has been told many times on the stage and on television as well as in film. This is a version of it which will be hard to forget.



## "ANASTASIA"

Twentieth Century-Fox

IN A SUPERBLY photographed and elaborately costumed melodrama, fine acting combines with mystery and intrigue for unusual filmfare. Ingrid Bergman is reintroduced to American movie-goers in the title role, that of a destitute woman groomed by four money-minded Russians to impersonate the late Czar of Russia's daughter, believed to have been murdered. The script implies that the impersonator is truly *Anastasia*, obtaining recognition from the *Dowager Empress*, Helen Hayes. In real life, the mystery is clouded. As *Count Bounine*, leader of *Anastasia's* sponsors, Yul Brynner gives a fine performance.

## "WESTWARD HO THE WAGONS"

Buena Vista

A LIVE ACTION western from Walt Disney, for both adults and children, this picture concerns the migration of a band of pioneers through hostile Pawnee Indian country, circa 1844. The major virtue of the large-scale oater is its attention to authentic details of Indian customs and behavior, therefore making it both entertaining and extremely educational. Fess Parker, of *Davy Crockett* fame, plays the hero and pert Kathleen Crowley is his romantic interest. But one of the greatest attractions in this production is the delightful technicolor vista of Western rocks and mountains. As in all of Disney's films, the maestro gives great attention to details of scenery which are sometimes overlooked in other Hollywood productions.

## "WRITTEN ON THE WIND"

Universal

DEFINITELY adult, with sordid themes of alcoholism, sterility and implied adultery and murder, this somber tale is engrossing despite its ponderous treatment. Bob Stack, playboy-son of a Texas oil tycoon, is saved from complete degeneracy by Lauren Bacall, a sympathetic New Yorker he tries to seduce. He marries her instead, and a year of normal living results. Returning to Texas, Bob loses out to childhood neuroticisms—jealousy of his best friend, Rock Hudson. The resentment of sister Dorothy Malone, whose love for Rock is frustrated, almost destroys them all. All the acting performances in this thriller are definitely good but it is Rock Hudson who shows that he is reaching maturity in his acting career. This young star shows that he has learned a lot about thespian arts.

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## "Joan" of Iowa

**B**ACK in Marshalltown, Iowa, a pretty, young girl named Jean Seberg dreamed of becoming a famous actress. Whenever a play was presented at her high school, Jean was among the first to try out for a role and usually she got one. She was encouraged in her ambition by her high school speech teacher, who saw that Jean had that certain character needed for an acting career. Even so, the teacher and her protegee were not overly optimistic when Jean decided to enter Otto Preminger's contest to find an unknown worthy of playing the title role of "Saint Joan" in his new film. She hadn't had much professional acting experience—one season of summer stock in addition to her parts in school plays. Her parents, a druggist and his wife, knew the intensity of their daughter's ambition but thought that it was a phase she'd outgrow and so they had her enroll at the University of Iowa. Jean's three brothers and sister admired her, but did not really believe that she'd ever become an actress. But Jean kept holding fast to her dream and meanwhile Preminger went over 18,000 applications garnered from a 30,000-mile-tour of this country and Europe before he selected 3,000 girls to audition for him. Jean just held her breath and prayed. And when it came time for her to go to college, she went—but her heart wasn't in it—she still had the feeling that she might win. After only a week at school, Jean received a telegram. That hunch she had was right—she had won! "I felt exactly like Cinderella," she said, "and I kept expecting I'd wake up and find it was all a dream." But it's not a dream. She's in London, now, along with Richard Widmark, and others for the making of the picture. She's still dizzy with happiness and fully aware of her luck, but she knows that it's up to her to give it her all. She's very serious for a girl of 17, and this is the great moment of her life. She is a living reminder to all who dream of success that dreams sometimes do come true. All over the country young girls and boys are hoping for that opportunity to prove themselves as actors and actresses and some of them lose heart in the struggle. But Jean of Iowa is giving them new hope by proving that she can be "Joan of Arc."

## Keyhole Konfidential

(Continued from page 10)

Jayne Mansfield became famous posing for the fotogs peeled to the bare minimum, but now she's on a great big fat clothes-binge. Before her return to Hollywood, Jayne ordered eighteen cocktail dresses and evening gowns, costing \$35,000, especially designed for her by Elgee Bowe, 21-year-old designer with the Elfreda Zisloni fashion house in New York. Fox's famed designer, Charles LeMaire, has another dozen in preparation.

For daytime wear she bought twenty pairs of velvet peddle-pushers, every color of the rainbow, from Jax, ultra-ultra fashion house in Beverly Hills. They all fit like sunburn.

Everything about Jayne's wardrobe is immodest—except the price.

The wedding of the decade: Fabulous Elizabeth Taylor and fantastic Mike Todd. They love each other madly. He gives her softening of the hearties and she wraps him around her figure.

I asked Elvis if he minds the jokes about him. "Not the jokes," he said, "but the ridicule fries me to a crisp."

Elvis' pal, Nick Adams who is writing a book about him, tells me about a new fad which may yet hit the real gone-gal gang. It's a switch, at least, from the college panty-raids. In Tennessee and Mississippi, Nick says, the gals slipped out of their panties and threw them at Presley!

What's with love these days?

Jeff Hunter was a lost soul for a year after his bust-up with Barbara Rush but now he has found a new love, Dusty Bartlett, beautiful brunette who is good for him all the way. Jeff is serious-minded, not the playboy type, and he is happiest when he has steadied down with one beloved.

For the first time in his young life, Tab Hunter has found himself a doll he utterly adores, red-headed, twinkles Jan Chaney. Never before have I heard Tab rave about any girl but he splits infinitives and dangles participles all over the place talking about Jan. He steps out with nobody else. They are in paradise together.

Fess Parker won't date anyone but Marcia Rinehart. Anna Marie Alberghetti and Jack Haley, Jr., are turtle doves. Margaret O'Brien and Don Robinson understand each other.

Ben Cooper divides his romance time between Yvette Vickers, Pat Olson, Jane Howard and Estilita but prefers the company of his sister, lovely Bunny Cooper, to any of the glamour babes. Cliff Robertson plays the field but sticks closest to Roxanne Arlen, Valerie Anderson (RKO's newest startlet) and Pat Newcom. John Smith's affections won't light on anyone but he sees more of Jeanie Robbins, Cleo Moore and Lilli Gentile than any others. Felicia Farr and Ralph Meeker have a case.

The whoopee-hoppers are jumping these nights. This has been the wildest and wackiest social season in many a year. The Hollywood hoopla has never reached such a dizzy and dazzling pace before.

Many were swank soirees with gents in black ties and gals in daring décolletage.

One regular party-hopper of the season was Elena Verdugo on her first vacation "om the "Meet Millie" TV series. She missed few of the shindigs and I had to compliment her on having such fun.

"I'm just pretending to have fun," she whispered to me. "It is an experiment to see if I can learn to enjoy parties. Personally I'd much rather cuddle up at home or in some dim-lit corner of a cafe with just one man."

Bonjour Success! A few months ago, long-haired Susan Harrison, age 18, was slinging hash in a New York beanery. Today she is back in New York as the leading lady and only actress in "Sweet Smell of Success" playing opposite Burt Lancaster, Tony Curtis and Ernest Borgnine. The film, now being shot in NY, will make a star of her. Not bad for a gal who, two years ago, was kicked out of NY's Performing Arts High School for "mischief making" and "no talent." A complex creature, Susan has the same strange blend of innocence and sex allure as France's Brigitte Bardot but in looks she more closely resembles Italy's Elsa Martinelli.

Mish-Mash Department: Debra really a blonde, always a brunette in pictures, actually plays a blonde in "Love Me Tender". Cryptic report by Army Archerd in Daily Variety: "Diana Dors ain't blonde all over." Gloria Noble, bride of Donald O'Connor, says "My hair is a sort of dyed red." Bing Crosby must have been off his nut when he told a London reporter that his song is ended, he can't sing like he used to and he's finished with recordings. June Allyson, who loves to flirt, is trying hard to tone it down because the guys she flirts with take her seriously. Husband Dick Powell understands, but the other fellows don't. Charlton Heston is stymied for a next picture. Anything he does after his Moses in "Ten Commandments" will be an anti-climax. Liberace is saving his money to produce his own picture. The flop of his "Sincerely Yours" hurt his pride too much. Tony Perkins is going through the agony of breaking in new contact lenses. Steve Rowland gets his first big break in a major picture, with Metro's best director, Roy Rowland, Steve's pater.

Curbstone interview: "Hollywood makes pictures in cycles," says Jack Paar. "Everyone makes gangster pictures, sea epics, science fiction and juvenile delinquency films. Right now there's a new trend—making pictures without me." THE END

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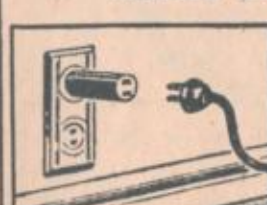
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## Liz Loves Older Men

(Continued from page 13)

quickly—not by words, but rather by the way he looked at her—with adoration, protectively—as a man looks at the woman he wants to marry. And Liz loves it—and him.

Has she then at last found the man who will be husband, father? And how will she accept the ultimate he has issued? "If we marry," he said recently in New York, "Liz will give up her career and be just wife and mother to her sons."

Liz, asked to comment on this, replied, "Of course, I'll quit the screen—just as soon as 'Raintree County' for MGM is completed."

Other stars have said that and meant it—at the time. Is Liz an exception? And if she isn't, if she marries Mike (and she well may have by the time you read this) will she be happy as a wife who is protected and adored, or will her fading popularity trouble her and prompt her to return to the career she has been building so successfully since she was a child? There is another factor that Mr. Todd may not have considered. He is an extremely busy man, and no matter how much he loves his wife, work will keep him from her quite often. How will Liz like this?

And if she does choose to return to her career, what will the effect be on her marriage? Mike Todd is a stubborn, decisive man. He wouldn't like it one bit and he'd say so. Joan Blondell gave up her career for him, but still the marriage failed.

But Liz has no fears on this score. "I'm tired of working. I've had it. I want to be a wife on a full-time basis. I want time to spend with my children

## Hudson—The High Road

(Continued from page 15)

"We can be across the room from each other with a lot of people in between, but if there is a humorous situation Phyllis looks at me and smiles. She knows that I know she's with me."

He also appreciates her love for living, her appreciation of simple things. "She gets more pleasure out of getting just the right piece of furniture or seeing a plant grow than most people do out of much bigger things. And her enthusiasm and fun during our trip to Europe were a constant joy to me."

Phyllis and Rock want children and they haven't any blueprint for bringing them up either. Rock puts it this way: "We want them to be relaxed, have fun, know how much we love them—and make up their own minds about their lives."

"Living can be a lot of fun and bring real happiness if you go about it right," Rock muses. "I remember when I was a mail carrier. I didn't really enjoy that job, but I wouldn't let myself hate it. So instead of

while they're still young, and I love running a home when I have the time to give to it." Her unspoken thoughts are probably this: I want a man to take care of me, for a change.

It was Liz who was quick to come to Grace Kelly's defense when skeptics said, "Grace will never give up her career for her prince. She's worked too hard getting it." Said Liz, "Of course, she will. Grace wants a happy marriage and children. She'll never endanger it by returning to films."

So Liz is on the brink of a new love—love for a highly successful, "older" man. Will he give her all she has missed—make up for the loneliness she felt as a young girl who yearned to know her father better, but being reserved, as he was, hesitated to show her need because he was so busy? Will Mike give her the understanding a young Nicky Hilton wasn't mature enough to give, and an older Michael Wilding failed to have?

And on the other side, if he does, is Liz herself adult enough to accept her happiness and hold it fast? These are the questions of her friends.

But Liz, herself, is sure. She has the wonderful faculty of putting past troubles aside and forging ahead. To her Mike Todd is perfect, despite the fact he is so much older. She loves his intelligence, his drive, his attentiveness. In other words, the things she loves in him are there because he is older. She can bask in the sun of his admiration, can feel young, beautiful and pampered, instead of a woman of affairs with bills to pay, a career to manage. And there is the probable answer to why Liz loves older men.

THE END

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## Sinatra

(Continued from page 18)

she knew it was what Frankie wanted—and Frank married Ava. Through it all Nancy held her head high and Hollywood loved her for it. But she knew that the marriage to Gardner was not right for her Frankie.

Frank was desperate in more ways than one. While Ava's career soared, his hit rock bottom. He was in debt and quickly acquiring the "has-been" name. When he pleaded for a chance to test for Maggio in "From Here To Eternity," he was literally fighting for his life. Through all this, his marriage to Ava was shaking. They quarrelled, made up, quarreled again.

During those hectic, unhappy days, Frank must have looked back to the serenity he had left behind—a home where he was master, a wife with one career—homemaker. He must have cried to himself, "What have I done?"

Frank can look back on the years and count his blessings—and mistakes. When he became a sensation in the forties, he was too young to understand the value of money or that so much of his earnings went into commissions. But Nancy knew—and advised him. Nancy realized, too, that late hours and high living are death to a career, that academy awards are not won in night clubs and at private parties. But she was wise. She let him make mistakes, because she knew it was the only way he would learn.

Here are Nancy's own words—words spoken with dignity. "I am not sorry I married Frank and I'd probably do the same thing again under the same circumstances. I had many happy years as his wife—and that is more than many women have. Such success and publicity as he has had is bound to change a man, particularly a temperamental, ambitious person like him."

And it is possible in view of this—and the children—and the fact that he was her great love, Nancy might consider remarriage to Frank if she were sure that he meant to try his hardest toward its success.

This, of course, would be an ideal solution for Sinatra. Yesterday's gossip is soon forgotten and it wouldn't be long until Hollywood would forget the years between, as would his fans. For Frankie gained disapproval with his followers when he left his wife. They would cheer were he to go back.

But no one, not even Frank, knows the answer to this one. Perhaps he needs to go on alone for awhile, to continue thinking things out. These days he and Nancy are friends and see each other often, discussing the children, his career, her own problems. It is natural that they do. They lived so closely for so long.

But whatever happens, you can be sure that Frankie, more than anyone else knows his greatest mistake—and regrets it with all his heart.

THE END

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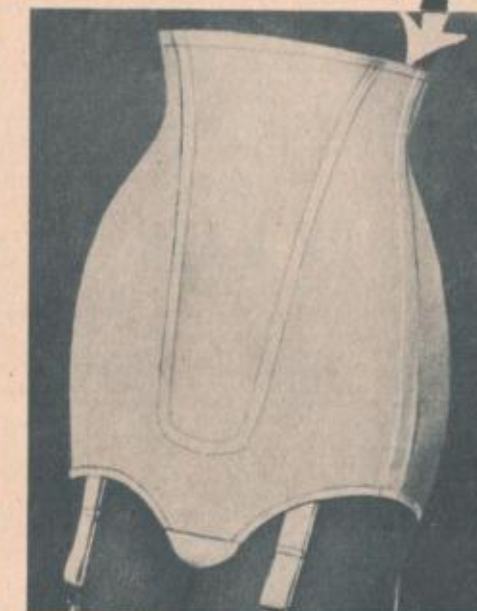
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## MacArthur—Rebel With A Cause

(Continued from page 37)

him was a whisper which was to become, eventually, a cry: he was the "new Jimmy Dean."

It was so completely unexpected that it shook Jamie's composure. He didn't know whether to be amused or annoyed, flattered or furious. He ended up being none of these. He merely shrugged his shoulders and let it ride. It was the right thing to do, though he didn't know it at the time. He had heard a great deal of Jimmy Dean, of course, but there was and is no resemblance between Dean and MacArthur.

Like any fellow his age, Jim MacArthur is a rebel. Jimmy Dean was a rebel, too, but Jimmy Dean was a rebel without a cause. He wasn't too certain against what he was rebelling. Jamie MacArthur is certain. Jimmy Dean rebelled against a great many things; Jamie's rebellion is directed at what he believes is the most serious problem of all teenagers—lack of communication between them and their parents.

"Kids I know," he says, "don't want trouble. They don't want to give their parents anxious moments. They don't want to become delinquents. Too frequently, they slide into delinquency because they have no one to turn to. They can't 'get through' to mom or dad. They get the feeling after a while that their parents don't care, or don't love them. It's a horrible feeling. There's nothing worse than believing you're unloved."

Jamie was very close to his parents. When he had troubles, he always found a receptive ear from mom and dad. Lots of times his parents sensed his problems and brought them out into the open without Jamie's approaching them.

Jamie was one of the lucky ones, he admits. His father, who died about a year ago, was Charles MacArthur, the famous playwright who wrote, among other hits, "Front Page." Jamie was brought up with his sister (who died tragically of polio at nineteen a few years before his father, just as she was beginning her own highly promising acting career) in a big house in Nyack, New York, just an hour or so from Broadway.

From the time he was a little shaver, Jamie was exposed to the theatre's most brilliant people—actors, producers, playwrights and directors.

These people treated Jamie like an adult as soon as he was able to talk. Like all wise adults, they never showed any condescension to Jamie or his sister. They never adjusted their conversation because a child was among them; it was up to the child to include himself in their circle.

It was inevitable, of course, that Jamie would steer some sort of path to the theatre. It was not, however, inevitable that he become an actor. His parents made that quite clear.

Jamie was to decide for himself what he wanted. They never exerted any pressure upon him to become an actor.

Jamie decided that for himself when an opportunity came along to do a TV play. He was so good, so very, very good that RKO called him to Hollywood for "The Young Stranger."

Hollywood is always hard put to it to understand a guy like James MacArthur. Even the top, established stars live and work in an atmosphere of frantic insecurity. An 18-year old like Jamie with self-confidence and a quiet reserve is a curiosity.

In short, Jamie was exactly the kind of teenager which he claims "most of us want to be and would be if we had any help." During most of his stay in Hollywood, his mother was in New York or Europe. Except for occasional dinner forays with his director and producer, John Frankheimer and Stuart Millar, he just worked.

The studio kind of worried about it. It showed the rushes of the movie to a lot of veteran experts, each one of whom said that Jamie not only "couldn't miss," he'd be the next teenage idol and might even topple Elvis Presley from his throne. Like most other adults in their thinking about teenagers, the studio bigwigs felt that Jamie had to create more personal excitement in order to sell the picture.

Jamie's theory, strangely enough, is working out. He's become a new kind of fan idol. They don't scream for Jamie and they don't swoon at mention of his name, but the fan clubs are beginning to multiply. When "The Young Stranger" had its world premiere in New York recently, the fan clubs milled around the theatre hoping for a glimpse of Jamie. They didn't push or yelp; they just waited patiently, quietly.

One woman sent by a famous magazine told her editor: "The only impression of James MacArthur which hasn't left me sounds almost 'corny': he's a nice boy."

The lady was right. Jamie is a nice boy. He was raised like that. When another magazine wanted pictures of him at Harvard, RKO checked with Jamie on the telephone. "Sure," he said, and a date was set. Jamie did whatever the photographers asked, except that he wouldn't take any pictures in Harvard's famed "Yard" (campus), in the dormitory halls or with a girl on a date. He said kind of sheepishly, "My classmates would rib me silly. I'd never live it down. Besides, I'm not in movies—not now. I don't want to give anyone the impression that I'm some kind of glamorous guy."

The comparison to Jimmy Dean disturbs Jamie. He thinks it's dishon-

est and unjust. Not particularly to himself—he can brush it off and go on living his way—but to someone whose memory should not become entangled with any living being.

"The Young Stranger" is sort of a personal crusade with Jamie. He thinks it expresses teenagers better than anything he's ever seen. "There isn't any of this rock'n roll, wild-eyed juvenile delinquency stuff. No sensationalism. It's the truth about teenagers, expressed without resort to zip-guns or pegged pants. That's what makes it great. I think it'll show kids' folks something they may never have realized—how important mom and dad's understanding and love can be to us."

So he's got a lot on his mind. He was thinking about all of these things one night when he got a phone call from the president of a James MacArthur Fan Club in New York. The girl said she was coming to Boston, and would like to meet him. Jamie grinned happily over the phone, "Sure thing. Love to meet you, too." She had sounded "real cool." He said, "Hey, boy, there're a lot of extra bonuses in this Hollywood stuff I hadn't realized!"

That was the irrepressible teenager creeping out. The thought of meeting a new girl was a pleasant prospect. Like any 18-year-old fellow, he likes girls, all kinds of girls. He isn't ready to get serious about any one girl, but that's okay because the girls he dates aren't about to get serious about him, either. He says he doesn't have a picture in mind of the kind of girl he'd like to marry. "Mom," he grins again, "says any girl I come home with will be fine with her, and I'm sure she means it, but oh, brother, what an inspection that poor girl is in for!"

What he doesn't say is that any girl who wants to qualify as Mrs. James MacArthur is in for a pretty serious inspection from him, too. He has high standards; he applies these standards to himself and wants his girl to be able to meet them.

One of these standards is the ability to be a rebel with a cause, like himself. To abhor intolerance and hate injustice. To understand young people and be unashamed to give them the kind of understanding and affection they need so badly—which they have coming.

Another lady interviewer, after spending a couple of hours with Jamie, told her editor: "This is the un-craziest, most un-mixed up kid I ever came across. He fixes you with those steady eyes until you begin to feel uncomfortable. It's too bad more of our young people aren't like him."

The lady missed the point. Teenagers are like Jamie, mostly. That's what he was trying to tell her. Teenagers are nice people, and could be much nicer if adults would only give them the chance.

They could even be as nice as James MacArthur. THE END

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## "Why Pick On Me?" says Elvis

(Continued from page 22)

just creeps right into your heart. You want to mother him, see that he eats enough, gets enough sleep—and still you want him to make love to you. It's hard to explain. But you take Rock Hudson—I like him too—but you kind of know he's capable of taking care of himself. With Elvis, you don't feel that way."

At his age it would be easy for him to get conceited, but he isn't. Colonel Parker tells you why. "Elvis was raised in a religious home. His folks always taught him to be humble, and his Ma is still pounding that into him. He don't rightly know just how it happened, him being such a rave, but he's glad it did happen and he's grateful to the girls who caused it. So he stays humble."

"Love Me Tender," the film introducing Elvis, would be, without him, just another ordinary half western, half Civil War, film. But with Elvis, its faults are disregarded. It is his film, even though he actually plays a secondary role to Richard Egan. Elvis never had an acting lesson, hadn't even acted in high school plays, and still he proves himself an actor with great promise. There is another equally important thing he proved. Richard Egan and Debra Paget are veterans in the movie field. Had Elvis come on set acting like a big shot (and many young men with his fame would), he could have caused a lot of resentment and trouble. But Elvis went to the other extreme. He quickly admitted that he was green and that he'd appreciate any help.

"That boy was a pleasure to work with," Egan said. "You wanted to help him because he was sincere about wanting you to. This was a switch, believe me!"

When asked if he thought there was anything in Elvis' style of performing which was vulgar, Egan laughed heartily. "That's the silliest thing I ever heard. He's as natural as they come. He feels the music and puts himself into it. And it's contagious. Remember the scene in the picture where Elvis sings on the front porch at home? We were all bouncing around with him—without any direction to do so. Couldn't help it."

Elvis is due for some picking on—when he joins the Army. GI's who don't know him will be resentful—and jealous. And GI's can be brutal. But you can depend on Elvis to take it in stride and win them over. He'll get the full treatment of being called "Pretty Boy," getting jibes about his wiggle and his sideburns, which will come off for the Army. But Elvis isn't worried.

Elvis adores his parents, and it is his mother who is his constant adviser. "I wouldn't do anything Mom didn't approve," Elvis said. "When I'm away from home I call her every day and talk things over."

He showed his devotion materially when he bought them the \$40,000 home in Memphis, complete with swimming pool. But even at home he has trouble getting privacy. His fans break in. His critics say, "He wants it that way." But he doesn't. He wants to relax in the little time he has.

He is also criticized for spending his money so lavishly.

Colonel Parker is philosophical about the Presley criticism. "Just look back over the idols of the past the females ganged up on. There was Rudolph Valentino back in the twenties. He still has fans who visit his grave often. He had plenty of criticism too and it's better not printed. Anyway it wasn't true. Look at the fuss over Sinatra in the forties. He came in for his share of picking on, as did Van Johnson in the same period. Now, Jimmy Dean was another one the fans went wild over and the criticism he got was fearful. Guess the boys, like Elvis, who inspire such admiration just have to take all the back-talk in their stride. As for his spending—why not? It's his money and his business, seems to me."

This leads one to examine just what the swoon boys do have. Sinatra, Jimmy Dean and Elvis are not in any way alike—and still there's that little-boy appeal in all three.

But Elvis takes his criticism seriously. He examines himself in search of the answer. And he can't for the life of him figure out what it is that he does that makes people talk. As for the gyrations he goes through when he sings, he says, "When I sing and play the guitar, I feel the music way down to my toes. And I can't help showing it."

Even as a young boy he showed it. At church when he sang the rhythmic old hymns he moved in time to the music. He wasn't called vulgar and too sexy then! And that is an interesting fact. Elvis learned his trade in church! These days church people upbraid him mercilessly, accuse him of causing juvenile delinquency. He can't understand it because even in his personal life he tries to set a good example. He doesn't drink, gamble or in any way make a spectacle of himself. He dates lots of girls, but they are always nice and the entertainment they indulge in is wholesome.

Why pick on him? He does nothing to deserve it. Sudden fame came to him, grew into a monumental thing. Still he has kept his feet on the ground, has stayed friends with the people who were friends before, has stayed steady in his loyalty to his family, has remained comparatively humble when a world of teenage worshippers threw themselves at his feet. What more could be asked of him?

If it's his style of delivering a number, he can't help it. As he said, he's just doin' what comes naturally.

THE END

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## No Halo for Heston

(Continued from page 43)

every actor has the difficulty of being type-cast at one time or another in his career. Some manage to overcome it and attain victory.

One of Charlton Heston's first rules for success has always been, as he said recently, "To play every kind of a role. An actor should be able to play a good cowboy as well as a good king." And throughout his career, Heston has done exactly this. The question is, will he be able to keep on this kind of varied acting-fare as easily as he has done in the past if he becomes identified in the public mind as a religious Moses-type character?

This role as Moses was perhaps one of the most coveted in Hollywood and here is where another of Heston's long-standing philosophies seems to come true. "I think that a great part of the success of any actor's career depends on luck," he avowed. "If I had been working on another film at the time I was asked to do the part of Moses, perhaps I never would have gotten another chance like that. There are many actors who lose out on a big opportunity simply through bad luck."

Well, perhaps luck does play as big a part as Heston says, but the man himself has taken an even bigger role in making a success of his life. He is a man who blueprinted his life as a boy and has stuck to it.

Going to war didn't stop him. The minute he was discharged he began following his blueprint again. Of course, he had already fulfilled a personal part of it by marrying his lovely Lydia as soon as he was graduated from college.

It wasn't so easy to get started again and there were times when the couple had a pretty rough time scraping together enough money for even a can of beans for dinner. Home at that time was a cold water flat in Manhattan.

But it was something which was a part of Heston's neatly mapped-out schedule and nothing was allowed to interfere with that.

## Ava's Roman Romance

(Continued from page 25)

getting herself into heart tangles than she can help breathing. But underneath all her worldliness and sophistication, there still lurks the little country girl who is unsure of herself and determined to prove her prowess with men.

Ava has had so many men in love with her, such a variety to choose from. The average girl is satisfied if a few men seek her—or if just one (the right one) is in pursuit. Not so Ava. Her critics say, "Ava collects hearts." She's a femme fatale, feared by other women, adored by men.

It is not surprising that Ava Gard-

ner goes for European men, particularly the exciting Latins. They are born lovers with great gallantry. Ava loves this. It somehow makes up for Mickey Rooney taking her for granted, for Artie Shaw's cold sarcasm and for Frankie's letting her know he could get along without her very well. But deep in her subconscious is doubtless the question: Does he really mean it? Will he always mean it? When she accepts admiration from a new man, knowing she is hurting her current love, she is not deliberately trying to hurt him, but beating him to the draw. Being unsure of herself and his love for her, she is protecting

herself by being the first to strike. She is rewarded with her man's fierce jealousy—or she is bewildered by his playing the same game. This leaves her more uncertain than before.

Ava has had psychiatric treatment and she is intelligent enough to know her problems, but thus far there doesn't seem to be anything she can or wants to do about them. Many of her friends believe that she simply will not sit down and think long enough to come to any kind of a solution. Others believe that she gets a thrill out of trying everything that comes into her head.

She may not know it, but she loves obstacles. If marriage to Walter Chiari were simply a matter of going to a judge or a clergyman, Ava might lose interest and start looking around. The barriers put an added romantic touch—particularly when they are so publicized. If she wins Walter and a wedding ring, she will have the satisfaction of thinking, "See? Neither family nor religion could make him give me up."

And she loves his hesitance. Ava would have no respect for a man weak enough to bow instantly to her desires. But if he puts up a fight, and she puts up a fight—and she wins—then her ego will be, at least temporarily satisfied.

In many ways Ava is like a child denied candy. She doesn't really want the candy until someone says she can't have it. She got unfavorable publicity in South America a couple of years ago. She was reported wild, rude and determined to do exactly what she pleased. The more her studio and friends pleaded with her, the more disdainful she became. What was she proving? Childlike, she was asserting her independence.

Many people believe that if Ava were to have children that she would settle down and be happy. Certainly she loves the children of friends and family. But children would tie her down. Other femmes fatale have had children they adored—and still left their husbands. There's Zsa Zsa Gabor, Liz Taylor, Lana Turner.

Will Ava solve the riddle of her Roman romance? We say no. Walter Chiari's background and his religion combine to make a strong force. He will not sacrifice family and church for a woman. After all, there are many, many beautiful women he can have who do not pose these problems. As for Ava—she will play a losing game just so long and then go on to new conquests. She once proclaimed lasting love for the Spanish bull-fighter, Mario Cabre, who became so reckless in the arenas that he risked his life for her. But the novelty wore off and Ava returned to America and married Sinatra and poor Mario went to South America and wrote his book, "Poems to Ava Gardner."

It is our opinion that Ava will go on falling in and out of love, causing interesting gossip—and doing exactly as she wishes.

THE END

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## Perkins' Private Jinx

(Continued from page 27)

stereotype.

A large statement, but listen: Do you know anyone else who rides horseback while feeling that he, or any other rider, owes an apology to the horse? Do you know anyone else who very nearly died laughing—actually? Or who is alive today because of his deep interest in astrology? Or who collects sweat sox? Or who won't dance because it makes him stammer? Who doesn't drink, but who yearns to make a trip to Hong Kong to buy a sloe gin sling? Who...

But to begin at the beginning. Anthony Perkins, looking (he says) like nobody you have ever seen, was born in New York City on April 4, 1932, and was educated, gradually, at Brown and Nichols Prep, at Columbia University and Rollins College in Florida. During vacations he worked in summer stock. From that foundation he leaped into TV and then into the plum role of Tom Lee in "Tea and Sympathy." Next thing he knew he was in Hollywood working opposite Jean Simmons in "The Actress" and that happy chore was followed by a dream-come-true: Serving as Gary Cooper's son in "The Friendly Persuasion."

Gary Cooper had been Tony's motion picture idol for years. Matter of fact, Tony's admiration for that long, lean cowhand from Montana undoubtedly caused one of Mrs. Osgood Perkins' most embarrassing moments.

Tony, aged nine, had been sent to a new camp one summer and, like all newcomers, he yearned to make an impression upon his co-campers. He hit upon an unique device by dreaming up a Cooper-like relative.

His mother, confided Tony to a slack-jawed constituency, never went anywhere without a gun. It was a revolver with a sawed-off barrel, and it would perforate, maybe, a tank at a hundred yards. Why did she carry a gun? Because she liked to go around shooting things, of course.

It was also during his school days that some well-meaning but uninformed individual attempted to talk Tony out of being a portside. Born lefthanded, and permitted to develop naturally, he got along fine. As soon as he tried to imitate right-handers, he began to stammer. He continued to stammer until a perceptive teacher said, "There's nothing wrong with being a south paw."

One oddity in this department manifested itself. Social dancing became a trial because of Tony's inclination to start off on the wrong foot. In order to lead properly, he had to concentrate, and when concentrating he couldn't talk. He's better now, but his idea of a great break at a dancing party is to meet a left-footed girl.

Now, about Tony's laughing until

he thought he'd die: It totes up like this. One summer he and a buddy spent a good deal of time canoeing on the St. John's River in Florida. As it must to all oarsmen, boredom came to Tony's friend. He decided to relieve the monotony by poling the boat in the manner of the gondoliers of Venice.

Naturally he fell overboard, upending the canoe in the process. Tony went to the bottom and stood there, choking and laughing, laughing and choking. Fortunately Tony's friend lacked the Perkins sense of humor.

Then there was the time when Tony became a star-gazer. Equipped with rather a good telescope, he surveyed the heavens nightly and soon could identify a wide variety of galaxies. One night Tony transferred his attention from the heavens in time to spot a businesslike tarantula charging across the veranda with a t-bone steak expression in the eye turned toward Tony's ankle. Tony hurled his telescope at the tarantula, fragmentizing both. "The tarantula made a wonderful squoosh," he recalls with a Charles Addams leer.

A less disastrous brush with arts and sciences is that which recently produced three records (six sides - all Perkins) which are selling very well. See your local disc mart.

Tony feels that the Bregman backing is responsible for the platters' heavy sales, and that, candidly, the Perkins' pear-shaped tones need training and plenty of it. "But where will I find the time."

If you have noticed a fine flexibility in some of the opinions listed above, it is safe to say that you are beginning to pick up a little knowledge of Tony's character.

Tony's greatest thrill so far consisted of strolling along 45th Street, in New York City, one late afternoon, and discovering that the "Tea and Sympathy" stage signs had been changed to give him star billing.

The dream he hopes will materialize in the future is the creating of the Thomas Wolfe part in his autobiographical "Look Homeward, Angel."

About his collecting white gym sox: It's true. Every morning Paramount's wardrobe department supplies a pair. Every night Tony takes them home, returns the next day unsocked. Local gagsters maintain that Tony should christen his apartment "Airport Arms," because it won't be long before he is all socked in.

Obviously, Tony will have no trouble licking the look-alike jinx. Look at him twice, listen to him once, study him half a minute and you come up with the answer: He's an original. Nature couldn't duplicate him or cast him in another's mold, no matter how hard she tried.

But isn't it great that the formula worked for the Perkins family—and the theatre-going world? THE END

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## Tab Hunter—Full Speed

(Continued from page 32)

almost every starlet he ever dated—Lori Nelson, Dotty Malone, Peggy Ann Garner, Natalie Wood and most recently, Jan Chaney. But marriage is not for Tab—no matter what any of the gossips predict. He has his mind set on his career and that ball and chain that comes with a wedding just might interfere with that.

As to the status of his career today, it's really gathering speed rapidly. In his role as the precocious nephew in the screen version of "Auntie Mame," he's really got something he can get his teeth into. It may be a little tougher acting job than he's ever had before, for most of his other roles have been clean-cut American-boy types. He's going to find it a little harder to portray an off-beat, intelligentsia type such as the nephew in "Auntie Mame."

It's a role, however, that he really wants to play and as we have said before, Tab has his own gentle, polite but firm methods of getting and doing what he wants.

One example of this is the time when he was set to play in "Sincerely Yours," the disastrous Liberace film of a couple of years ago. He was due to screen test for the role and knowing that they wanted a sophisticated, polished type, Tab, in his own quiet way, showed up for the test in a jazzy plaid sports jacket, bow tie, and white buck shoes. He played the screen test in an unpolished, unsuave, college boy manner. Needless to say, he didn't get the part. He has gotten out of other uncomfortable studio dilemmas by using the same subtle methods. And even personal problems are solved this way.

But in "Auntie Mame," he has a part which he really wants to do—and do well—for a great part of his success depends on this—whether he can play another type of character than that on which he has built his stardom. He's been able to solve all his problems, and he'll come out of this one the same way and go shooting to the top of the ladder of fame—full speed ahead! THE END

## Big Sex Switch

(Continued from pages 20 & 21)

was quite a change for me. But I did find one's personal life out there is more public than it would be at home." She referred to her marriage troubles, of course, and the fact that everybody discussed them.

Naturally Marilyn in merry Old England and Diana in madcap Hollywood managed to do things which brought criticism down on their heads. One hardly expected British Diana to collect headlines by landing in a swimming pool in party dress. But she did all right and the question is—did she jump in herself or did someone push her as she said? However it happened, it was juicy gossip material. Where was the British reserve? This was the sort of thing one expected from a starlet hungering for publicity and willing to do almost anything to get it.

In England Marilyn caused her share of pondering. She was introduced to the Queen, a great honor indeed, and considered so by those lucky enough to receive the invitation. But Marilyn treated it as if it were an every day occurrence. Eyebrows went up when Marilyn was overheard saying to a friend, "Oh, we can't see you, after all. It seems that's the night I'm presented in court. Darn it." This, of course, is unpardonable in the Royal circle.

Not only did the English show signs of shock at the fit and exposure of Marilyn's clothes, one lady columnist called her frowsy. The columnist said, in print, that Marilyn was wearing a wrinkled dress which bulged

in front. Marilyn just laughed about it. She's just so happy she won't let anything get her down.

There is much discussion over there about Laurence Olivier and how he reacts to the Monroe. He is a great actor, an Englishman with dignity, sophistication and reserve. What does he really think of Marilyn's disregard for public opinion, and how does he feel about all the publicity she's getting on the picture. After all, he's accustomed to being king bee himself. However he feels, he manages to hide it. He and his wife, Vivian Leigh, were with Marilyn and Arthur at the play opening (when she wore the darling skin-tight red dress). His expression was one of bewilderment.

Diana Dors, disillusioned and unhappy, has just returned to England where she'll make a film and then return to Hollywood. So London will have two sex queens. Is it big enough for both of them?

They really should be friends for they are much alike—at least in appearance, ambition and emotions. Both are easily hurt and tend to crawl into themselves when the going is rough.

But the thing they have most in common is their sex appeal. In any country, they are whistle bait. And it makes no difference whether it's a sly, reserved British whistle, or a hearty American one. When you come right down to it, it was real considerable of Marilyn to go to London while Diana was here and vice versa. That's what you'd call a truly exciting and thrilling switch! THE END

## Silvers

(Continued from page 29)

that? — I'm just a bald guy with glasses. I never learned that she loved me because I was me, not because of my friends."

Maybe Phil has learned by now that he doesn't have to be "on stage" all the time to win the acceptance of people.

Another thing the new Mrs. S. is going to have to deal with is her husband's fondness for gambling. Although he doesn't always go overboard at the track or at the baseball diamond or the prize-fight ring, he still likes the fun, the thrill and the excitement of a wager on a sports event.

In some of the columns, it's been reported that he dropped "15 G's (thousands) at Belmont." Well, that may be an exaggeration but he does go in for high stakes and some of his friends worry about him going in over his head. Since his success as Sgt. Bilko, his bets have been getting heavier and heavier in proportion to his wealth. Where, in the pre-Bilko days, he'd risk a \$200 parlay at the track, now maybe he'll take a flyer for \$1000 or a "bit" more.

But Phil and Evelyn must have carefully discussed these problems before they took the big step and they must have come to their own private solution. Phil is basically a very serious-minded practical guy and after so many years of so-called single bliss, he wouldn't go into marriage without weighing the advantages against the disadvantages very carefully.

A couple of years ago, when his name was being linked with almost every Broadway baby he squired, he reported his views on marriage saying: "I very much want to get married. But I'm cautious. I know that in not being married, I'm missing a lot. I love home life." Phil himself was the youngest of eight children. His parents were Russian immigrants and despite the family's lack of luxury, his childhood home life was warm and loving. So, naturally, he desires the same things for himself.

This is one factor that might overbalance all the other odds. Evelyn also yearns for domestic bliss and recently told newshounds that she might give up her career in television to devote herself to making a home and marriage for Phil. At present she is conspicuously absent from the "\$64,000 Question."

But despite all his experience with gambling, this marriage is the biggest plunge Phil Silvers has ever taken. He's betting on Evelyn to give him the security, love and self-confidence which he so badly needs.

And this gamble is not dependent entirely on luck. There's another, a better ingredient — LOVE. Phil and Evelyn have it and that means the odds are in favor of a happy marriage. THE END

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## Parties, Preems, Post-Mortems

(Continued from page 35)

a trapeze, was sensational, but had too much competition from those Leopard skins! John Smith with Cleo Moore, dressed as historical John Smith and Priscilla Alden, Lori Nelson, all done up like "Miss Sadie Thompson", the famous character from a famous play, "Rain". Barbara Nichols, in sheer black nightgown (don't gasp) over a flesh colored leopard! Barbara was with Johnny Grant, the well known Disk Jockey, and he was made up to look like a harassed Korean. Natalie Wood with that slick short haircut took a leaf out of the play, "Street Car Named Desire" and came as Blanche DuBois, and she was pretty cute, too. Who was her escort this time? Bob Vaughn. Then, before you can take a deep breath, Natalie's off to Memphis to visit Elvis Presley and his family! "Just the envy of fifty million teenagers!" someone said.

"And who is the blonde with her hair almost down to her waist?" Someone asked me. "Can that hair be for real?"

The blonde was Mamie Van Doren and the hair is for real!

Greeted Rusty Tamblyn who had just come back from South America and still excited about his trip!"

And a new twosome—Cliff Robertson with Roxanne Arlen!

Everyone said that this Publicists' Ball had been the best of any they have ever had! Wonder what they'll do next year to top it? Came home tired, but feeling like we were still dancing to fascinating music! And that's how one should feel, after the Ball is over.

The next evening I got out the jade green satin sheath with that fabulous green satin coat to match and was off to the Premiere of "Friendly Persuasion," a charming, friendly picture one remembers long after leaving the theatre. Wilshire Boulevard was teeming with people, thousands of fans lined the street, anxiously waiting for their favorites to appear and when they did, screaming and applauding with enthusiasm. Since the night was bright, and the stars were out, both on heaven and on the earth, there was an overwhelming burst of applause when the loveliest "star" of the evening appeared—Lana Turner looking so slim and shining with an exciting new hair-do which made all the girls green-eyed. It was swirled somehow on top of her head and glittering with all kinds of jewels that shimmered under the lights of the large lamps outside the theatre. Greg Peck—beaming over the birth of his new son Anthony. Tony Perkins who had two tickets for the Premiere, came alone! Then he gave one of the tickets to a pretty usherette, who nearly swooned, first because, it was given to her by this attractive young star, and second because she couldn't

sit next to him and watch the Premiere since she was on duty.

That terrific Bob Hope and his wife were there before leaving for Palm Springs the next morning... Dick Anderson who was recently divorced from Carol Lee Ladd was with dark-eyed Ann Stebbins... Marge and Eddie Albert... Steve Rowland and Kathleen Case, she in red lace and sporting a wonderful tan after spending a whole month in Palm Springs, lucky girl! Steve about to leave for location for the Stewart Granger picture, "Gun Glory." Steve plays the son of Granger in this one, and is very excited about his big break! "Isn't it wonderful?" Kathy said as we went into the theatre... "This part and Steve's first record coming at the same time!" Bumped into Earl Leaf, photographer, *par excellence*, and you know why he's "*par excellence*"? As a result of some of the photographs he took of a very intriguing looking young girl, Vikki Dougan, she landed a screen contract. Earl sent the photographs to one of the newspaper columnists who was so impressed with the sensitive quality of the girl's face that he printed them and wrote a little story about the girl. Batjac Productions saw this article and were so bowled over that they signed the girl over the telephone... without even seeing her in person. I hope Vikki Dougan remembers that Earl Leaf is the guy who was responsible for her "big break." Of course, she may have landed in the "big time" herself one day, she's that unusual in appearance. Hollywood is so full of interesting and beautiful girls, but they haven't met up with a photographer like Earl. You see, success depends partly on luck!

Visited Metro the other day and watched Van Johnson, Ann Blyth and Steve Cochran do a very dramatic scene from their new picture "Slander." Steve had his fourteen-year-old daughter on the set. She has the most intriguing name—Xandria—and he proudly introduced her. She may play a role in his next picture which is to be filmed in Italy. Always so glad to see Van who still has all that "boyish charm" and enthusiasm.

Saw Cleo Moore and slender Marilyn Erskine. Admired Marilyn's short haircut and her very chic apricot-colored dress. Was introduced to Jack Lord and his wife, Marie. Mr. Lord won critical acclaim for his role in "Cat On A Hot Tin Roof," and Hollywood snared him right away from the New York theatre.

Elizabeth Taylor's engagement ring from Mike Todd is the most fabulous anyone has ever seen. Thirty carats! Imagine it! Almost an inch across in diameter, so beautiful!

And that's it for this time, friends! Lots of news next time... parties, Premiers, but no, no post-mortems!

THE END

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## Alter Shy—Kim Novak

(Continued from page 17)  
weeks you'd think she was living with a tremendous romantic secret. Then all of a sudden you learn that she isn't seeing this man anymore. You ask her why and she'll pick at her lace handkerchief, drop her eyes and say, 'Oh, I don't know.' And that, I think is the reason. For all of her yearning to be a wife and mother, she just doesn't know. She suffers from a perpetual case of cold feet at the sight of an engagement ring."

Business man, Mac Krim, once described by Kim as "the only important man in my life," and considered by most as the likeliest husband for Kim has faded to the role of big brother, confidante and "good friend."

Count Mario Bandini, one of the few true eligibles of nobility left in Europe, offered Kim love, wealth, culture and a life of regal leisure. He wooed her with an ardency that might have overwhelmed the heart of any woman.

Prince Aly Khan, a handsome, story-book suitor, straight from *A Thousand and One Nights* brought riches and dazzling splendor to her feet.

Kim turned from both. Each man had a reputation for seeking the intimate friendship of beautiful women.

More recently, it's been determined, Kim was taken by Frank Sinatra. So impressed was she by Frank's devotion and loyalty, not only to her, but even more importantly, to Kim, to his friends, to his family, to his career, that Kim brought her mother two thousand miles from the Windy City just to meet him.

But she felt that Sinatra's invigorating attention was transient. She did think about the possibility of marriage to Frank with special caution and then made up her mind.

"We'll always be good friends," Kim said. But the real reason, insiders assure you, is that Kim did not want to become another Ava Gardner.

Oddly enough one of Kim's closest and least publicized relations is with an up-and-coming young actor named Nick Adams. Kim, of Polish-Czech descent, finds a peculiar rapport with Nick, a Ukrainian-American, who of late has been known as the "happiest and shrewdest youngster in Hollywood."

Nick, only two years older than Kim's 23, is the only man in her own age bracket that she favors with more than the "just-friends" approach.

"We're buddies," says Kim, "and we both want it to stay that way."

Kim's life, with the exception of a comparatively short struggle for fame, has been easy.

Today, Kim Novak appears the sleek, glamorous perfectly happy actress steeped in poise and self-control. But underneath is a woman of

churning emotions, conflicting desires with a soul full of seemingly impossible goals.

For Kim Novak seems to be an actress of quality, of great moment, of enduring fame. She feels it is the great professional need of her life. And no one knows better than Kim the sacrifice such desire involves. Long, arduous, tedious hours of study, in philosophy, drama, psychology and numerous associated fringe areas of knowledge. The giving up of friends, parties, dates and happy hours of doing nothing. She must dedicate herself to this and she knows it.

Today Kim Novak is at the crossroads. And the torment of her choice is that she cannot go in two directions at once.

Though she is beautiful, famous and desirable to men, Kim is now confronted with a problem that normal women could solve easily. Marriage or personal success. It is easy for most women because love for a man is at hand, while success is no more than a misty uncertain promise.

But Kim has tasted success. She has savored fame.

Has she been in love? Kim doesn't know. And that is what frightens her.

"I'm not sure I know what love is," she told Nick recently. "To me love is happiness interminable. I thought I was in love with Mac. Then came the moment we'd disagree on something. I'd be unhappy. So would he. Where was my love then? No one can tell me. Must I learn love? Must I think I am in love time and again until one day I meet the right man and know without thinking? Perhaps love is happiness and unhappiness. I wish I could be sure."

Emphasizing her problem are Kim's religious beliefs which prohibit divorce. Once married Kim cannot seek divorce without violating, irrevocably, spiritual convictions which were instilled in her as a child and which she has practiced for all of her 23 years.

"I have," said Kim, "the jitters about marriage. Someday I hope I'll be old enough and wise enough to decide. And when I do it will be without reservations. The man I marry will be my husband for the rest of my life. I don't think it's wrong to wait."

"No, she doesn't think it's wrong to wait," adds a friend, "but the man might. And if he does and she loses him the only man left for her is an Oscar she'll get some year at the Academy Awards."

"It will be fine while it lasts, but sooner or later she must go home. And when she gets there she will not value success so highly. For she is a woman and though she will sit in a golden chair, she will not find much happiness in staring at the man with the golden arms—alone."

THE END

## Fickle Stars

(Continued from page 31)  
still "mad about her." Currently Zsa Zsa's playing with fire. Her millionaire is married, but you can bet Zsa Zsa won't get hurt.

Perhaps the most honest of the play-the-field men is Steve Cochran. He says he's not looking for marriage and means it, so he can't understand why girls get hurt. He must know that the greatest challenge to a woman is such a man—to capture him any way. But none of them have.

The lad who has fooled everybody in the fickle department is Jack Lemmon. When he went to Hollywood he was very much married to Cynthia, who had given up her career for him. Then they bought a house, had a baby, and then—like that they separated. Now Jack plays the field rather effectively. And he loves the attention.

But the ones who are fickle, who find love a continued and fascinating game with many a change of players, probably can't help it. And who is to say that they don't enjoy it? At least, they never have a dull moment. If Mr. Webster were alive he might have to add a post script to his definition: "Subject to environment—Hollywood environment." THE END

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(SEAL)  
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## "I'm Glad I Had It Tough"

(Continued from page 39)

While some of the other passengers complained about the length of the flight and the confinement of the plane, Vera remembered the nights she commuted by Greyhound bus from Pratt to Wichita, and the first long train trip she ever took in her life—by coach from Wichita to Kansas City, where she entered—and won—the "Miss Kansas" beauty contest.

Preparations for the journey on which her mother accompanied her, started the day before. They not only packed the usual belongings, but extra blankets and cushions for the overnight sit-up trip. Quite a discussion ensued about what type of sandwiches to take along, and whether or not they should carry a thermos or invest a few dimes in soda pop. They finally decided to "splurge" and buy the drinks. No wonder any first class flight or train is such a treat for her today.

There is a thrill attached to almost everything Vera does, or buys, for herself, or others. The salesman who watched her in the toy shop on Ventura Boulevard shortly before Christmas when she selected two dolls for her daughters, Debbie, 6, and Kelley, 4, was convinced that Vera herself never had a new doll—and he wasn't far from wrong.

For Vera, changing to her present way of life has been pleasant, but not always easy. Anyone who has enjoyed a fancy meal at her house would never guess that she had to train herself to like them. The reason might seem somewhat contradictory at first.

As a little girl, anything tasted good to her—just as long as it satisfied her appetite. That's easily understandable, considering that the strongest single memory of her youth was gnawing hunger.

"I used to catch myself playing with other children at 'the right time,'" Vera recalled, then explained that the right time was identical with "meal time," when she was most liable to be asked in to share their supper.

Vera is probably the only Hollywood actress who never had turkey on Thanksgiving Day or Christmas till after she came West. She didn't even know how it tasted! "But believe me, I'm making up for it," she grinned. "Last Thanksgiving Day we had the biggest turkey that would fit into the oven..."

However, Vera's early years have certainly not been entirely to her advantage, not even in retrospect. At least in one way those long, lonesome years of her childhood and the crowded quarters of her adolescence made it difficult as she grew up.

When she's among friends, Vera is lively, gay, the life of the party. Her co-workers on locations claim they always have a wonderful time when Vera is along. It's just the opposite

with people she knows little, or not at all. Then she becomes shy, uneasy, self-conscious.

In this respect, Gordon has already helped her a great deal. The former Las Vegas lifeguard who is carving out a successful career for himself as the screen's new "Tarzan," enjoys the company of people. Some of this has rubbed off on his wife. When they were newly married they seldom went out. Now they do accept many invitations.

Gordon has been good for her in another way. Vera's background has made her serious beyond her years. Laughing came hard for this girl of poverty, and she had a tendency to take everyone and everything at face value.

On the other hand, Gordon is a tease. And he teases her, all the time. At first she didn't know how to take it, or even how it was meant. Nowadays she can pay back in kind.

Before they got married, Vera had been frankly concerned over what sort of father Gordon would make. He loved her, and the girls. That was obvious from the very beginning. But loving the girls is one thing. Accepting the responsibilities that go with being the head of a household is something else. Before she became Mrs. Gordon Scott, all she could do was guess, and hope. She wasn't disappointed.

"He has a wonderful way with the girls," Vera insists, "yet he can be strict with them. Much more so than I. They adore him." Obviously, she does too.

Vera's future looks bright — and partly because of what she has gone through in the past. Today, she looks at life with a positive point of view. Where other actresses complain they work too hard and too many hours, she remembers how, at fourteen, she used to get up at six to serve breakfast at the YWCA from 7 to 8:30, run part of the way to get to school by nine, study till three in the afternoon, grab a snack on the way to her Western Union job, then work till midnight. And when she thinks of it, she's happy about the evenings and weekends she has with her family. These hours are wonderful memories when she has to be away from them.

What's more, she loves her work, her family, her life just as she lives it today. All she wants in the years to come is to be able to play more good parts, to watch her daughters grow up under happier circumstances than she did and to be a good wife and mother.

Vera's background of struggle and poverty, even in its extreme, is not an isolated one. But how she used it to her advantage, her lack of self-pity and the lessons she has learned from it should be an inspiration to every girl who ever felt sorry for herself.

THE END

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## Mansfield—Prodigal Daughter

(Continued from page 44)  
modeling, this time posing for near-nude photos for \$50 "because I needed the money for food." Her measurements then were 40-23-36 as compared to the 40-21-35½ on her triumphal return.

She decided then that the best road to success lay along the same gold-strewn path as that of Marilyn Monroe, Mamie Van Doren, Marie MacDonal, and the rest of the army of Hollywood sex queens. Jayne posed and posed, using all the gimmicks.

The powers that be in the film capital thought she was just another cornball and would soon fade out.

Looks like our Jane was in quite a dilemma! But she wasn't beaten. She knew what she wanted and if she couldn't get it in Hollywood she was going to get it some other way—in some other town. Spurned by stardom, she gathered up her daughter and folded up her tents and silently stole away to greener pastures. Nobody noticed.

For a while—still nobody noticed—then all of a sudden film moguls began grunting behind their morning newspapers when they read things like: "Jayne Mansfield, star of new Broadway play 'Will Success Spoil Rock Hunter?'" told reporters this morning, "I'm really a very serious person...but somehow it doesn't seem to go with the rest of me." This bon mot would be accompanied by a photo of Jayne being named *Miss Negligee*, *Miss Goldmine*, *Miss Direct Mail* or any of a dozen other *Miss Somethings*.

Then, clever Jayne remembered a few of the old axioms like "Photos speak louder than words" and "One picture is worth a thousand words." Her plan of attack was decided upon.

At first it was kind of hard. She earning a modest \$250 a week in the show, living in a single hotel room with Jayne Jr. and worrying about her estranged husband, Paul Mansfield, contesting her divorce action. She had very little good wardrobe, and a big chunk of the cash she earned had to go for a baby sitter.

So she went everywhere there was a crowd: cocktail parties, radio and TV interview programs, conventions, dinners, luncheons, political meetings—anywhere and everywhere. Soon, she became the most photographed girl in America. She posed for any kind of picture (well, almost any kind) . . . pecking away at a mink-covered typewriter, gazing at a live lobster, signing autographs.

She provided columnists and reporters with terrific copy and they loved it. She made news with her daring photos and her quotable quotes. Columnists delighted in giving space to such sayings as: "I know I have big feet" . . . "I've hated my figure since I was a kid, but where would I be without it?" . . . "You don't have to ask permission to take my picture,

I'm public domain" . . . "I like men with hair on their chests!"

Meanwhile, her show, which had opened to only half-hearted notices from the critics, kept on running, mainly because of the publicity Jayne herself was getting. To show his appreciation, her producer, Jules Styne, raised her salary to \$450, an action that's as rare on Broadway as snowflakes in Miami.

She moved into a bigger hotel suite, hired a full-time maid named Faithful Charity (a follower of Father Divine), filled the suite with pets, plastered the walls with magazine covers and posters of herself, maintained voluminous scrapbooks of her exploits, hired a secretary to take care of her mail, and even refused to answer the phone herself.

And the publicity went on and still on—more and more stories about the fabulous blonde who appeared in her Broadway show clad only in a towel. Stories about how she loved animals and could never dream of loving any man who did not like her pets.

And then there were the Jayne Mansfield jokes . . . "The party isn't officially open until Jayne arrives" . . . "If there are not photographers here, Jayne won't show up" . . . "Flash! Nobody took Jayne Mansfield's photo for 10 minutes yesterday." Jane Russell popped in at a Jackie Gleason dinner at the Waldorf and announced, "I thought I'd drop in, in case you've run out of Jayne Mansfield jokes."

Jayne held to her course, saying, "Let them keep running my photo, that's all, as long as they spell my name right."

Then her domestic problems began to make headlines when her husband charged that she was not "a proper person" to bring up their daughter. She answered, "My petticoats are clear." Through all her headlined trouble, the press was sympathetic.

Jayne had won. Hollywood just had to change it's opinion of her. Not that anybody thought she had suddenly become a great actress, but because Hollywood admires a publicity getter who is a sure box-office attraction. Her stock rose even higher when her producer raised her salary a second time to \$750 a week.

It was then that 20th Century-Fox decided they wanted her so much that they offered Producer Jules Styne \$100,000 for movie rights to "Will Success Spoil Rock Hunter?" provided that he include Jayne. And to make impossible to refuse, Fox added a \$20,000 bonus for the producer.

Well, anyway, that's the story on why those Hollywood know-it-alls were hiding their heads in the sand of Santa Monica beaches when the mink-clad Jayne made her triumphant return to the film capital. They thought she couldn't do it—huh? Well, she showed 'em. Never underestimate the power of a shrewd curvaceous blonde. THE END

## N. Y. Spotlight

(Continued from page 47)

and dangerous thing to do?

Roz Russell's smash-hit on stage in New York, "Auntie Mame," has everybody wondering if she'll ever be able to leave the play to do the movie. She isn't set for it yet, according to Warners', but at this point everybody thinks of her as *Auntie Mame*. 'Tis said Tab Hunter will play the precocious nephew. Love the author's comment about the film contract. Pat Dennis (he's really Pat Tanner—Edward Everett Tanner IV to be exact)—said signing all those pages of the contract took longer than writing the book. "They can keep their filthy money," he added. Author Pat, by the way, could have been an actor himself—he's that witty, good-looking even though he hides a lot of his face with a full-grown beard.

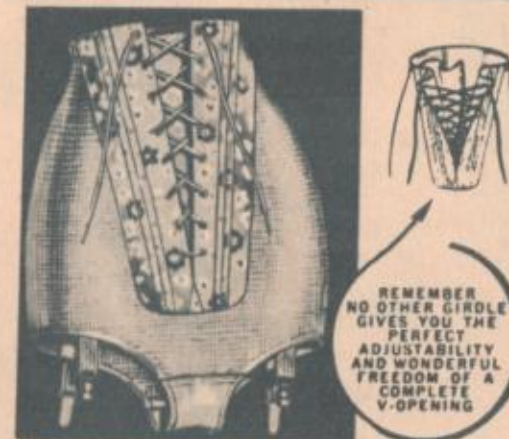
Saw Sal Mineo in the Palm Court of the Plaza the other day acting for all the world like he's acted ever since Hollywood discovered him—so natural and really living it up. This Bronx boy is delightful. We had coffee and pastry with him and the pastry was new to him, so he asked the waiter what it was. The waiter explained the Viennese name of it, but Sal couldn't get it so he kept eating and calling it a wotta-you-call-it. He simply bubbled, talking to waiters and friends. Told us about the two southern belles he met while on location in Georgia while making "The Young Don't Cry." They came to New York and dated Sal and his brother. Sal's biggest enthusiasm now is the new car he'll buy just as soon as he's eighteen.

NBC tossed a slick party for Nat King Cole at Toot Shor's the other night. Lots n' lots of celebrities came to wish him well, including Jackie Gleason, Frankie Laine and Jerry Lester, who was in fine fettle. Jerry was telling how when he was struggling he used to put the big bills (bill most likely) on the outside of his roll to impress people. "Now I put the singles out—to impress people too, that I'm not good for a touch."

And we love Charlton Heston's explanation of how he likes steak. Met him and Paramount's Charles Earle at Danny's Hide-Away for lunch and Charlton ordered a steak. When it came, he put his finger on it. "I can see that Charlie has good sense in taking me to a place where they serve steak that's cold in the middle." He likes them rare—or is it raw? Charlton had a great deal to say about his favorite subject—baby Fraser who is the pride of his and Lydia's life. Fraser plays young Moses in "The Ten Commandments." At one point when Fraser was in the reed basket in the river, the water came up in the basket. Charlton laughed, "That's a case of the bed wetting the baby."

THE END

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